Dear Mr Stanislaus —

Hans Richter has asked me to send you these stills — unfortunately they had to be printed hurriedly by an assistant as I had little notice —

Mr Richter said you would want a biographical note or two on me as the credit for the stills would be in the booklet — I would appreciate you sending me one of these —

The following should cover —

I am a native Californian by birth — Half Spanish

half English - Have intense interest
in Surrealism and really feel
Max Ernst the greatest living painter -
That sounds strong, but I feel
it - Work on the picture with
Hans Richter & Max Ernst one of
the most interesting things I have
done — Have advertising photog.
Studio in New York City - Commute
from a farm in New Hope
Penn - anything else is too
much & this is not comf -
But that is typical —

Yours,
Sheila Ward

LURGAN ROAD
R.D. #1
NEW HOPE
PENN.

Dear Sibyl Moholy Nagy,

I think you must be confusing META with Jim Broughton's film MOTHER'S DAY. I can send you META. It was made by the sculptor Robert Howard here, and is really nothing more than a small reel - a couple of hundred feet at the most - of completely abstract fluid forms, and very good it is too, of its kind. It is a pity it is so short. I could get it from Mr. Howard and send it too you by the end of January. MOTHER'S DAY is almost 800' with an original musical score on the sound track. It is not really surrealist; I think you'd call it a symbolic fantasy of family life rendered with sensitivity and wit. One of its most attractive features is that it is an experimental film that does not, thank God, deal with the morbid, the spooky, the grisly and the horrible side of psychiatry as almost all youthful experiments seem to do these days. It has charm and wit. However, Broughton has spent so much time and money on the sound track that he is charging $20.00 rental for it. I think your audience would like it. Their presbyterian backgrounds would certainly find nothing offensive or shocking in it - although it will probably puzzle them. It has little in common with absolute abstract films. It is more a poem dealing with a specific subject, told in visual metaphors and symbols.

The Whitney brother's films, of course, are the intellectual abstract films par excellence, with their careful mathematical basis for composing form, color and sound simultaneously. In fact, the results might be jarring, particularly the sound. But they are certainly far advanced in their conception and realization of the film as an art. Their address is:

John and James Whitney
12018 Pacoima Court
North Hollywood, Calif.

I think I could get you one other rather short, but well worked out abstract film made by Hal McCormick of this city, called SUITE NO.1. I also have a film of my own, with a sound track, in color, about 350', a kind of nervous abstraction composed from fragments of neon lights at night. It has received good been received well here. It is called ZIGZAG.

Short statement in reference to

IMPROVISATION NO. 1

IMPROVISATION NO. 1 is, as the title states, improvisational in nature. The form, movement, and organization of this film revolves freely around a series of graphic compositions. In total form, the film depends upon three divisions: two essentially formal(characterized by horizontal-vertical movement) and one lyrical(characterized by diagonal movement.)

This film is successful only in that it directs toward what may be called Visual music as contrasted with Audio-visual music. Whereas Audio-visual mucic depends upon an intuitive or scientific correlation between the specific graphic and musical arts, Visual music refers generally to music as an abstract quality rather than the specific art, and intends that visual stimuli contain entirely within itself the complete gratification of the aesthetic or spiritual experience. That is to say that the full experience to be found in the Abstract film need not depend upon bi-sensoral sensations, but that a film may be so conspicuously beautiful as to exclude the need for musical aid, embellishment, or partnership. For me the Audio-visual film(which has practically become a synonym for the Abstract film) holds a separate interest, not to be rejected, but to be carefully distinguished.

For this reason IMPROVISATION NO. 1 carries no sound track; for I do believe that the Absolute film insists upon silence as its proper setting - composed and projected in silence - silence filled with splendid color and flow, causing the artist and spectator alike to deny, if but briefly, Self. In this manner only does Art assert its purpose - works unconcerned with problem, analysis, experiment, search or quest, but creations emerging free-born directly from and appealling directly to the Spirit.

Dear Frank——

Feel free to use all, part, or none of the above. It may help when you get around to writing the program notes for the evening.

Thanks for the complimentary tickets.

(over)

I do not insist upon this, but it would make me feel better if you do not splice Alexander's and my films together - separate them by another film if possible. I have little faith in audiences and I would like the two films to be clearly distinguished - because they are <u>really</u> opposed in concept though I suppose they are slightly similar in presentation. As I say - I do not insist, but if it could be done without disturbing the balance of the program it would be more satisfactory.

— Until Friday (unless you still plan a preview) —

Truly,

Gordon

L.Stark:

this film is a personal reaction to killigg and war - a revulsion to it.

It is full of the conflict between life anddeath; the destructive power of the sea is shown(the shipwreck)- and the life giving force of the sea is also shown. There is also the killing,the ending of life,and the transition from dead to live trees. "Dead"statues are brought to life.

The man with the rifle- impersonates war,the killer,the murderer who destroys.

The statue cries at the death of the childx -this is ironic - because a statue would never cry over the death of a child.

The killer also kills a salamander - this is to reinforce our impression of him as a insane,senseless killer.

This is not the "meaning" of the film,but some of the ideas in my mind when I made the film.

THE ART IN CINEMA SOCIETY OF THE SAN FRANCISCO MUSEUM OF ART PRESENTS

art in cinema series four

This Day - Film by Leonard Stark

The years 1939-40 provoked this film. It is a simple reaction against killing of the innocent. The actual narrative is very small. Gravestones, dead trees, roped statues, the sea, shipwrecks, trees coming to life in the spring, reflections both static and immobile, all objects and elements helped to broaden its meaning.

The little fantasy with old cannons and cannon balls and the placter statues give it an ironical touch so fitting to our age. A stone figure shedding tears ending in the sea after the narrative incident elimax the film.

cinema 16 an evening of experimental animations program notes

ABSTRACT FILM EXERCISES

The basic aim of the Whitney brothers is to explore the possibilities of dynamic color relationships and sound production toward the development of an abstract film art form. Their brilliant color animations are created by a modified optical printer, paper cutouts and filters. Much like a musical theme, a visual pattern is first stated and then "developed" graphically by treating it to various moods of color and motion. The theme remains as the motif throughout. All sequences are carefully plotted in advance, with the position of each image rigidly fixed in relation to the corresponding time interval, and then photographed frame by frame. As it was felt that audiences would connect any ordinary musical background with preconceived mental associations, the Whitney Brothers set out to create synthetic sound to accompany the "synthetic" image. Their weird tonal patterns are created by no known instrument, but by a specially designed machine which in itself is sound-less, and merely regulates the shape of a light ray. This light ray is then thrown directly onto the sound track, creating a distinct and "test tube" originated sound pattern. Thus sound, as well as images are both infinitely variable as well as controllable. It is by virtue of this coldly scientific integration of sound and image that the films deliver their striking bi-sensory impact upon the observer.

NAISSANCE DU CINEMA

Produced by Roger Leenhardt, 1947. Grand Prize at Brussels International Film Festival. An intelligently conceived and ably executed French account of the evolution of the animated cartoon. A child's toy, the Traumascope, leads Plateau to study "persistence of vision". His machine which seems to animate static drawings is perfected by Reynaud. With the Praxinxoscope he gives the first theatrical performance of an animated cartoon.

This film illustrates all elements of better fact film production - a clear and simple educational message that reinforces rather than lessens the film's entertainment value; a commentary that does not attempt to usurp the screen; photography that is clean, sharp and to the point.

2 FILMS BY ERNST BEADLE

Beadle's films show acute aesthetic feeling and a sense for artistic composition. MYSELF WHEN YOUNG, the earlier of the two, consists of a series of improvisations on a single theme which is constantly re-viewed for multiple climaxes. Some crudity of technique is still apparent. DESCENT INTO THE OCEAN is characterized by an interesting integration of brilliant color and motion. Smoothly blending, ever changing and exquisite color patterns create a richly sensuous effect. "I removed as much form and texture as possible to see how color and movement look alone. The theme: Water, water movement and form, and the feeling of being submerged, are really a vehicle for this color idea." The last section of the film can best be analysed as a complete break-up of color.

Beadle, who considers himself a "rank amateur", modestly claims that many of the effects were "wonderfully expressive accidents". "Any kind of material" was used, but primarily chromium-plated tin, cellophane, colored glass and tin foil.

GLEN FALLS SEQUENCE

A non-objective film, concerned primarily with the intuitive expression of the artist through the play and hazard of his medium. The fluid imagery is left for each of us to interpret in his own way. Crockwell would be the last to explain the "meaning" of his work. "I set up an animation easel with the camera mounted overhead and the work area arranged much as a draftsman's desk, except that it consisted of several movable layers of glass slightly seperated. Continuing pictures were painted on these various layers with plastic paint, adding and removing at times. I have made no attempt yet to stabilize the method."

HEN HOP

While the message of McLaren's captivating color cartoon is dated, its artistry has remained vibrantly alive. Contrary to usual animation technique which calls for the photographing of cut outs or drawings, Mc Laren handpaints directly on the negative film, frame by frame. The result of his artistic ingenuity and painstaking labor is an exuberant mixture of color, sound and images.

CINEMA 16 IS PROUD TO ANNOUNCE THE ESTABLISHMENT OF THE

"CINEMA 16 FILM SOCIETY"

TO WHICH IT WILL PRESENT FILMS THAT CANNOT BE SHOWN TO THE GENERAL PUBLIC DUE TO COMMERCIAL AND CENSORSHIP RESTRICTIONS. If you are not yet on our mailing list and wish to obtain further information, tear off and place in box near exit:

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s t r e e t c i t y z o n e

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Sound " " " 45.00

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THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

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21/Sept. 48

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Frank Stauffacher
S.F. Museum of Art

Dear Mr. Stauffacher,

after working hard on some wonderful oriental music, fitting it together, + getting it ready to synchronize with "Light Modulator," the son of a composer came over with a trunkful of sound effects that charmed our former ideas right down into the Sea of Oblivion.

So now we are willing to start all over & compose something original.

There isn't time to complete the job, so I am sending you a print of "Light Modulators" right away, without any sound. It is better that way than with sound that is not synchronized with it.

I've noticed that in a long program, a silent reel can be helpful to build up a background for a film with sound to follow, particularly a rollicking film like "Fiddle De Dee"

Do you have any arrangement whereby a subscriber can bring a guest for one performance, by paying an appropriate sum? Ballard worked it that way at the Coronet, + the Modern Institute of Art in Beverly Hills uses such a system for their 1300 members.

I noticed you listed the Emmer + Bras film. You will be fortunate to get it. In case you would like a filler, how about Erven Jourdan's "Frank Lloyd Wright" film? I saw it at his studio a few nights ago, + liked it very much. Earnest Bold has written a swell score for it.

The Museum of Modern Art in New York bought a couple of prints of it. It's in color too. His address is Erven Lourdon
422 Western ave,
Los Angeles,

Did Mr. Foster ever receive the notes I sent him?

Since I have not been able to see your thrilling program, I want very much to find out the sources of a few of the films. Enclosed is a list, I would appreciate it if you can fix it up for me. Ballard is back in the historical

so long, for now!

gratefully yours,

Elwood
Decker

Dear Mr. Stauffacher,

The film "Color" produced under the direction of Martin Mehad especially interests me. Do you know

(1) st the rental fee ?

(2) nd sound or silent ?

(3) rd length ?

Moholy Nagy's book "Vision in Motion" has definitely influenced me more than any other book of recent times. I would like to meet his wife. I wonder if she has a collection of his photograms ? Does she plan to visit L. A. ?

Gosh! That is exciting. I think a
show of Moholy Nagy's photographs
would arouse great interest here.

cordially,

Elwood
Dozier

1311 N. Laurel Ave
Hollywood 46

p.s. also I might learn once & for all
how Moholy-Nagy pronounced his own
name!

Last of October

Dear Mr. Stauffacher,

Thank you for Mrs. Moholy Nagy's address. I haven't written to her yet, but I've enjoyed thinking about it. His work has inspired me & I would appreciate knowing more of it.

Meanwhile I've been working on a sort of shadow machine, one of the forms, in color, I hope to photograph for my next reel of experimental film.

preparations in solid form are taking too much time for much else, but I am keenly interested in seeing Martin Metal's "color."

Have you spoken to Martin Metal about letting me rent his film? If he hasn't the rental habit, I would be glad to temporarily exchange.

It has been over two weeks since you wrote, so perhaps you did see him & have been too busy to write. I can understand.

Perhaps I had better write him a letter. Please use the enclosed card to let me know his address if you have it.

cordially,

Elwood Decker

p.s. just received rental check! Thank you.

HOTEL VAN RENSSELAER
A KNOTT HOTEL
ELEVENTH STREET NEAR FIFTH AVENUE
NEW YORK 3, N.Y.

I also owned many of the scores composed especially for certain of the big pictures. Hence I knew the very trick method of cuing the straight silent picture (it is not like using a long record to cover neutrally a large section).

Obviously, judging from your book and elsewhere, you and Velguth are the experts on arranging records for the avant-garde films. I am not the least bit offended by your just criticism, but seeing that you mentioned me in your book as an "expert", I hope you will accept some of my excuses and explain to Velguth also.

But to get to a more important matter: Munson insists that you must see the new picture by Nov. first to pass on it for showing or something. We are still editing it and as we both have other things to do, I don't see how even the cutting can be finished by that time. Besides it will take at least 3 weeks to dupe it. Munson insists, if necessary, we can ship out the original --which I will not allow as the color should not be run and there are some splices in the Ansco black and white sections which are not designed for projection. He is getting very difficult--no longer the professor and pupil relationship! So I would appreciate your word on the subject.

If you liked the other film, I am sure you (without a preview) will like this more. It has the advantage a color, a better story line, and we caught some unusual Hollywood atmosphere. But I see no reason to botch it and rush it for one showing. There may be some other angle; I smell a "doublecross" of some kind. Incidentally, does anyone know him out there and what do they think of him? I took an interest in him because he was the smartest and most enthusiastic pupil I had at NYU, but my friends think I am foolish to spend so much time pushing him when I will certainly hold the bag eventually.

Keep me posted on your programs, etc. You seem to be running a great series. --Best wishes,

Ted Huff

ART CENTER SCHOOL

2544 WEST SEVENTH STREET LOS ANGELES 5, CALIFORNIA • FEDERAL 4179

February 15

Dear Frank—

This reply to your last letter has been purposely delayed, in the hopes that by now your idea of wrapping up a packaged film program has finally materialized.

The showings at school have been going over with great success. Things such as the Eisenstein stuff from Mexico, "Adventures of Chico", etc. really seem to bring down the house. And so now I want to spring an experimented program on them.

Ballard is getting a L.A. program together for me — 25 dollars. And if your program would rent for more than 30, would it be possible to get some other selection of your films for around that budget bracket? Needless to say — this represents the fine hand of Tink Adams. My budget!!

As for life down here, the rut seems to deepen — never widen. And so I'm rather looking forward to returning to Europe within the next year. Perhaps that will give me the needed perspective and the motivation to start doing the sort of work I want to do.

Tink mentions you from time to time and I rather feel that anytime you wanted to instigate an experimental film group — Art Center and Tink Adams would be a good bet. Unfortunately I've been so tied up with the teaching of still photography during the past three years that I'm not much good in this direction.

Well, thanks again for the help and I really would like to get one of your programs down here as soon as possible.

Sincerely,

Dick Ham

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PUBLISHERS
12 Park Place · St James St · London SW1 · Phone Regent 6144/5
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4th March, 1948.

Art in Cinema Society,
San Francisco Museum of Art,
Civic Centre,
San Francisco 2.

Dear Sirs,

re THE INTERNATIONAL CINEMA AND THEATRES

We were interested to see a reference to your publication ART IN CINEMA in the Cumulative Book Index, January 1948, and should be glad if you could let us see a copy of this book with a view to publishing it in England in the above series.

Yours faithfully,
for DENNIS DOBSON LTD

Jill Woolf.

Secretary to Editorial Dept.

Dennis Dobson H. A. Dobson John Gregg James Gordon H. Jacob
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U. S. CAMERA AND TRAVEL & CAMERA

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LExington 2-0800

April 21, 1948

Director "Art in Cinema" Group
c/o Grace Connell
Associate Editor U.S. Camera Magazine
335 North Berendo
Los Angeles, California

Dear Sir:

The May issue of U.S. Camera magazine which features a story on the wonderful work of the "Art in Cinema" group is enclosed.

In connection with this story, I think you'll be interested in a promotion we have worked out in our office for other organizations who have been featured in recent issues of U.S. Camera.

We delivered in our envelopes, ready for mailing, 1000 copies of the issue concerned, across the cover of which we slugged in large size bold type, the title of the story and the page number. They in turn sent them to a selected mailing list as a promotional piece.

For this special promotion we made magazines available to them at 12½¢ a copy. We prepared the slug, had it pasted on the covers and had the magazine inserted in the envelopes. The total delivered cost -- the envelopes, the slug, the pasting, the inserting, came to $260.

What makes this issue even a more attractive promotional piece is that eye-catching cover.

If you are interested in doing something with this idea, let me know and I will get working on it right away.

Sincerely yours,

Tom Johnston

Tom Johnston
Promotion Manager

June 7th,1948

Mr. Frank Stauffacher
San Francisco Museum
San Francisco,Calif.

Dear Mr. Stauffacher;

Mr. Foster visited me here last Sunday and we had a nice time together. I wish you could have been with us. After he left me, I had an idea of how to increase possibilities for renting out my films to universities, schools etc.

It seems to me, the first step I would have to take would be the printing of a special booklet which lists all my films chronologically, also shows some pictures of the films and some references and criticisms etc. and an introduction too.

Of course, about the printing of the booklet you know more; and I would appreciate it very much to get your opinion about this idea and how it could be handled:

If it would interest you to print it, and how it should be distributed: as an advertising-booklet or, perhaps like the book:" Art and Cinema".

I also would like to know about all the business angles connected with it. Perhaps the cost could be carried by selling the booklet. Or may be it could be enlarged in such a way that it would have a regular book value for book-stores.

Kindly let me know in a short time.
I hope to see you here soon.

My best wishes and regards,
cordially yours

Oskar Fischinger
1010, Hammond Str.
West Hollywood, Calif.

N.B.
much thanks for your Letter
Let me know in time the dates for the showings in Fall 48.

May 24, 1948

Mrs. Francis Kean
471 Park Avenue
New York 22

Dear Mrs. Kean,

We are at present preparing a series of films to run at the Museum under the heading "Art in Cinema". It is my understanding that uou have for rental, on 16mm. the Italian films of Enrico Gras and Luciano Emmer. We would appreciate hearing from you regarding this, and with such information as to length of each, rental fees, etc.

Our dates will be Sept. 3, 10, 17 and 24th. We shall await your reply before deciding upon specific dates for the films, if available to us.

Sincerely yours,

May 24, 1948

Elwood Dekker
1311 North Laurel Avenue

Los Angeles, California

Dear Mr. Dekker;

Paul Ballard told me of your interesting experimental film you call LIGHT MODULATOR. We are preparing a four week series of films similar to our programs in the past called ART IN CINEMA to run in September. The dates will be September 3, 10, 17 and 24. Could we hear from you regarding your film - its length, your rental fee, etc.? We would appreciate it.

Sincerely yours,

May 24, 1948

Mr. Wesley Greene, Pres.
International Film Bureau Inc.
84 East Randolph Street
Chicago 1, Ill.

Dear Mr. Greene,

As you might remember, we rented three films by Norman McLaren from you last year to run on our Art In Cinema Series. I understand that you now have others by Mr. McLaren. I am not informed of their titles -

but would appreciate hearing from you as we plan to give another series in September of this year. Our dates will be Sept. 3, 10, 17 and 24 - although we wait to hear from you before making definite bookings.

Sincerely yours,

Frank Stauffacher

P. S. The three that we have already shown were V FOR VICTORY?, HEN HOP, and FIVE FOR FOUR - so we will not wish to book them for Sept.

May 24, 1948

Dear Mr. Fishbbgerr,

Richard Foster and I are planning another Art in Cinema Series for this coming September. As you probably know, there has been considerable activity among local experimenters during the past year. We would like to gather up all of this and make a series out of it, and with the proceeds, attempt to help the individual film makers as we have done in the past.

We've been hearing about your new film, and would very much like to show it, naturally, since you have a great following here in San Francisco. Could we hear from you on this? Our dates will be Sept. 3rd, 10th, 17th and 24th.

I was in Hollywood very briefly last month and I had intended to visit you. But I had to return suddenly. I expect to be down there again within a couple of weeks, however. Whether I can make the trip or not - please let us hear from you.

With best wishes,

Frank Stauffacher

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WESLEY H. GREENE *President*

PHONE ANDOVER 1826

June 1, 1948

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Thank you for your letter of May 24. We have available a film by Norman McLaren entitled FIDDLE DE DEE which is available for $19.75. This film is an abstract, runs about 5 minutes in length and is in color. It is a series of moving color designs to the tune of Listen to the Mocking Bird. Many museums have purchased this film as they feel it is a must for their library.

We also have a film entitled CADET-ROUSELLE and we expect A LITTLE FANTASY and POULETTE GRISE. These are all films done by Norman McLaren.

For your information we are enclosing a number of film descriptions which we believe you will be interested in.

Very truly yours,

INTERNATIONAL FILM BUREAU INC.

Margery Weiss

MW: CD

Margery Weiss

We can book anytime in September if you advise us very soon as to which films you want. Fiddle de dee rents at $3.00 per day.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

June 1st, 1948

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Thank you for your letter of May 24. We are glad to hear that you are planning to resume the film showings. Our documentary catalogue is not yet ready(as soon as it is we will of course send you a copy), but I am listing some "New" films which you may be interested in:

NOSFERATU, THE LATE MATTHEW PASCAL, THE BLUE ANGEL - features.

WINDOW CLEANER, GLENS FALLS SEQUENCE (Crockwell), COLOUR BOX, SWINGING THE LAMBETH WALK, BOUNDARY LINES - shorts.

Really not a great deal, and some you may have had before although they can perhaps stand repeating.

As soon as you let me know if any of these films are suitable, and when you would like to use them we will go ahead and reserve them. BLUE ANGEL is pretty busy.

Sincerely yours,

Margareta Akermark

Margareta Akermark
Circulation Director

Fragment of an Empire — Ernst

CONSORTIUM DE PRESSE CINÉMATOGRAPHIQUE

2, AVENUE MATIGNON - PARIS 8E

TÉL. : ÉLYS. 13-50 - 12-11

Paris, le 5 Juin 1948

Monsieur Frank STAUFFACHER
ART in CINEMA
San Francisco Museum of Art
SAN FRANCISCO
U.S.A.

Dear Sir,

Thank you for sending me a copy of ART IN CINEMA, wich I shall be very pleased to review in CINEMONDE.

I should like to draw your attention to the fact that I control two film reviews, CINEMONDE and CINEVIE-CINEVOGUE, and tow trade papers, the FILM FRANCAIS and the COURRIER DU CENTRE DU CINEMA. I am thus a position to furnish any particulars you may requise concerning the french cinema.

I am personally a collector of works published on the origins of photography and the cinema and have a most important collection of old photographs wich I am pleased to put at your disposal.

The object of this letter is to ask tow questions :

1°) - Is the Henry Miller who has signed the intersting article appearing on pages 4 and 5 of your work the author of the "Tropic of Cancer" and "The Tropic of Capricorne" ? If so, do you think I can write to him with a view to publishing the article in french ? At what address should I write to him ?

2°) - I am the author of two most important monographs, on Méliès and Louis Lumière. I am preparing at the present time a work on Zecca in the same series. I possess an important photographic library and even have films wich have never been shoun to the public since 1905. On page 49 you refer to a restain number of tittes of Ferdinand Zecca. Have you any photographs from them ? Or even odd parts of

../..

reels ? If so, I should like to ask you if you would be willing to exchange them with some similar documents in my possession.

Hoping my request will meet with your favour.

Yours faithfully

Maurice BESSY
Directeur

PAR AVION

PARIS-45

5 JUIN 48

POSTES FRANÇAISES

33.00

Monsieur Frank STAUFFACHER
San Francisco Museum of Art
SAN FRANCISCO
U.S.A.

5

C. P. C.
2, AVENUE MATIGNON
PARIS-VIII[E]

~~Oskar Fischinger~~
1010 Hammmmd Str.
~~W est Hollywood, Calif.~~

LOS ANGELES CALIF. JUN 8 3³⁰ PM 1948

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Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco Civic Center.

A M. E. A.

AMERICAN EUROPEAN AGENCY

VIA DELLA MERCEDE 54 - ROMA

~~251 WEST 11 STREET~~ 471 Park Avenue - NEW YORK

FRANCES KEENE
~~DONALD DOWNES~~

June 7, 1948

Mr. Frank Stauffadher
San Francisco Museum of Art
San Francisco, California

Dear Mr Stauffacher:

In reply to your letter of May 24, to Mrs. Keene, we are glad to supply you with the following information on the Emmer & Gras films:

1. There are, altogether, four films: 2 Giotto, 1 Bosch and one on 15th century Sienese battle scenes.

2. These films run approximately eleven to twelve minutes; they are in black and white with sound - mostly music and very little spoken track.

3. For a non-profit organization (which does not charge admission) the rental fee is $10.00 per showing per film, with, of course, shipping and insurance charges at your expense.

Thank you for your interest, and we will be glad to make any further arrangements you desire.

Very truly yours,

Sue Marsh

Miss Margareta Akermark
Circulation Director
Museum of Modern Art Film Library
11 West 53rd Street
New York, N.Y.

Dear Miss Akermark,

We had the feeling that our last Art in Cinema Series, #Three, in Nov. of last year to be the final one - not because of lagging interest, but because it had become increasingly difficult to find the type of film we were interested in.

However there has been an interesting crop of local experimental films produced that certainly warrant a show-window, and it appears that another Art in Cinema Series would provide this. It remains to be seen whether or not we can obtain enough other work to make up a good series of programs.

I'd like to mention here that our policy will again be that of alloting all money over expenses to worthy individual film makers. That action of ours in the past has, we think, been of great benefit to the general experimental movement, and the realization of this after a recent trip to Los Angeles visiting Mr. Fischinger, the Whitneys, and many others, is another justification for attempting a new Series.

Not having been in contact with you for a long time, I have no idea what new films you might have that we could use. However, I do remember a few that were not available at the last time: NOSFERATU, THE WINDOW CLEANER, were two that you mentioned. There has been a lot of talk about showing MENILMONTANT again, also.

Our dates are Nov. 3, 10, 17, and 24. So far we have arranged no schedule for these dates since it will remain to be seen just what we can dig up besides our own local work.

With sincere thanks,

Frank Stauffacher

7 June, 1948

The Museum of Modern Art Film Library
11 West 53rd Street
New York 19, N.Y.

Dear Miss Akermark,

Thank you very much for your reply of June 1st, and I am very happy to know that some of my requests will perhaps be available for booking on Art in Cinema, Series IV.

If possible, I would like to have the following films and dates; actually, however, they could be altered within the last week of Aug. and the month of September to suit your convenience - if need be. The series will consist of five Friday nights again, from Aug. 27th to Sept. 24.

NOSFERATU ----------Aug. 27

WINDOW CLEANER--------Aug. 27

COLOUR BOX----------Aug. 27

MENILMONTANT----------Sept. 3
(Can this be booked to us
minus the rest of that program?)

DOING THE LAMBETH WALK----Sept.10

In addition, I would be most grateful if you could supply me with answers to the following questions:

Who made WINDOW CLEANER?

What is the running time of NOSFERATU?

Thank you most cordially.

Sincerely yours,

Frank Stauffacher

WAYNE UNIVERSITY
BOARD OF EDUCATION
DETROIT 1, MICHIGAN

COLLEGE OF LIBERAL ARTS
HUMANITIES PROJECT

June 7, 1948

Director
San Francisco Museum of Art
San Francisco, California

Dear Sir:

I was extremely interested in your well put together catalogue Art in Cinema. It has served as a valuable source of information for me as a symposium of the beginning asthetics of the experimental film, and for ordering from the sources listed for our film project.

Last semester I began an experimental film program at the University; it met with enough success and student interest to warrant its continuation this coming semester. I would very much appreciate any help you can give me on the following:

a) Program listings you may have from previous series;

b) Listings of film producers and/or distributors handling experimental films (beyond those listed in Art in Cinema;

c) The nature of any further series you may be planning;

d) Listing of any other publications on the film by the Museum or the Art in Cinema Society.

I realize that such a request is an imposition upon your time which must be carefully budgeted. However, I feel that the importance of cultivating a serious attempt to bring to the student and community good material on the film warrants my writing you.

Sincerely yours,
Bernard Goldman
Bernard Goldman

BG:pc

Frank Hauffacker —

8 June 1948

Elwood Dekker
1311 North Laurel Ave.
Hollywood 46

Dear Mr. Dekker,

Thank you very much for your interesting letter describing LIGHT MODULATOR. As our program is shaping up now it seems that we could place your film on the program for September 3. However this date may be subject to change due to other booking difficulties that are bound to come up. At any rate, your rental fee is quite agreeable and you can plan on getting it to us at least a week in advance - if possible.

I hope to be in L.A. sometime during the week after next for a few days, and I will make an effort to get in touch with you at that time.

Most Sincerely yours,

Frank Stauffacher

Copy

Amos Vogel
Cinema 16
59 Park Ave.
New York

Dear Mr. Vogel,

We're preparing for another Art in Cinema Series this coming Sept. and since you hold the distributing rights to a number of experimental films, I wish to inquire what you have for rental that might be of interest to us. Do you issue some sort of catalogue in connection with this?

In turn, you may be interested in James Broughton's new film MOTHER'S DAY. There has been a preview here of this film, and it promises to have an interesting future. I expect to be in New York some time during the month of June and perhaps may have a print of it for you to see.

One more most important question:

Through Paul Ballard I understand that you havr, or did have, a print of L'AGE D'OR, and I am naturally curious to know if that too is finally available.

Very Sincerely yours,

Amos Vogel
Executive Secretary

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June 11,1948

Mr.Frank Stauffacher
San Francisco Museum of Art
War MemorialCivic Center,
San Francisco,Cal.

Dear Mr.Stauffacher:

I was very happy to hear from you again after what had been a long interrpption. I do hope that from now on we can collaborate more closely in what,after all,is our common field and our common objectives.

Please let us know more fully about your plans and programs for the Fall season,as we are very interested in your project.

Although we have uncovered many new experimental films,some of which we also distribute,we have issued no catalog so far. However,there are quite a few films that you would find of interest;and I would very much like to discuss them with you when you came here this month. 3 films by Francis ~~xxx~~ Lee;2 films by Ernst Beadle;a film by Leonard Stark;the films of Gregory Markopoulos the Etting films-the list is by no means complete.

As you know,we are indeed interested in Broughton's new film,and would appreciate your bringing a print with you or arranging to have it sent here,so that we can see it. Will you also mention other new films that you know about that might be of interest to us? Is your TRANSMUTATION available?

I am looking forward to seeing you in New York so that we can discuss these matters more fully.

Very sincerely,

Amos Vogel

59 park avenue, new york 16, n. y. • mu 9-7288 mu 7-6770

June 12, 1948

Mr. Maurice Bessy
Director
Consortium de Presse Cinematographique
2 Ave. Matignon, Paris 8

Dear Sir,

Thank you for your good letter of June 5, and your interest and good will regarding our Art in Cinema activities.

In answer to your two questions: (1) Yes, the introduction in the catalogue was written by the same Henry Miller, author of "Tropic of Cancer" and"Tropic of Capricorn". His present address is:

Henry Miller
Big Sur, California. - a letter addressed thus will reach him. As far as the Museum is concerned we would be pleased to have the introduction republished in French, the only condition being that a credit line be given to the Art in Cinema Society, San Francisco Muse Museum of Art. As for Mr. Miller, I'm sure he would give permission if you write him.

(2) The Ferdinand Zecca films listed on page 49 of the catalogue are in the possession of The Museum of Modern Art Film Library, 11 West 53rd St. New York. They were originally acquired by them from the Cinematique Francaise. We had merely booked these films for inclusion on one of our programs. I believe the Musuem of Modern Art Film Library has some still pictures from these films. One other source you might investigate is a small collection of early Frech work owned by the California Palace of the Legion of Honor, Lincoln Park, San Francisco, although I understand they consist mostly of Melies' work. If you are interested, you might inquire of Mrs. Jermayne Mac Agy, curator, at the above address. I am very sorry that I cannot help you further with the Zecca item.

It is extremely generous of you to offer in exchange documents from your own collection. We do not possess much collected material, ourselves - having rented or borrowed films and stills from various sources when needed.

I am enclosing announcements of past activities. We are at present attempting to organize a new series of showings for this coming September. In this connection I would like to ask you if you have any knowledge of the availibility of Luis Bunuel and Salvador Dali's L'AGE D'OR.

Thank you again for your interest. If you do review"Art in Cinema" in CINEMONDE, we would be most pleased to receive a copy.

Yours sincerely,

Frank Stauffacher

June 17,1948

Mr. Bernard Golmman
Wayne University
College of Liberal Arts
Detroit, Mich.

Dear Mr. Golmman,

Thank you for your interesting letter and for your interest in our "Art in Cinema" activities. I am enclosing announcements of our past film showings, and I would be pleased to aid you in any way with your new program. You might look these announcements over, and find more specific questions to ask.

We are at present working out a new series for five nights in September. As yet we have nothing definitely scheduled. There is always many months of searching and letter-writing before an adequate selection is made, and each time it gets increasingly more difficult to find material to meet our standard. A great deal of it is a gamble since it is often impossible to screen films before booking.

You might write to Mr. Amos Vogel, Cinema 16, 59 Park Ave., New York. He is making an attempt to hold the distributing rights to quite a number of contemporary experimental films. I cannot vouch for the quality of these films. Some are excellent, but some are not worth showing to half-way intelligent audiences.

Several lads in Los Angeles have formed what they call "Creative Film Associates" - and they also distribute films of this sort - but only in arranged groups. I do not know their address, but in the current Partisan Review magazine they have an advertisement.

I plan to be away for several months. However, there will be someone here who can answer your questions; and I wish you good luck in your undertaking.

Sincerely yours,

Frank Stauffacher

P.S. You might also write to James Broughton, 1724 Baker Street, San Francisco. He has just completed a very interesting film that I'm sure you'll be able to include on one of your programs.

June 18, 1948

Films International of America
1600 Broadway
New York

Gentlemen;

We are preparing a series of experimental and advance-guard films for this coming fall - the fourth of the series known as "Art In Cinema". The dates will be Aug. 27, Sept. 3, Sept. 10, Sept. 17, and Sept. 24.

We understand that Hans Richter's DREAMS THAT MONEY CAN BUY is available from you on 16 mm. at $250.00 for a single showing. We would very much like to book this film for showing the night of September 17.

An early answer would be appreciated since in the event of our not being able to make this booking, we can arronge for other material on that evening.

Sincerely yours,

Frank Stauffacher

Frank Stauffacher

modern institute of art...

344½ NORTH RODEO DRIVE, BEVERLY HILLS, CALIFORNIA

CRESTVIEW 4-5306
BRADSHAW 2-5719

July 2, 1948

Mr. Frank Stauffacker,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, California.

Dear Mr. Stauffacker:

Mr. Elwood Decker has given us your name as one who is very close to the resources of motion picture films suitable for museum exhibition.

It would be most helpful to us, who are just beginning to formulate a motion picture series, to have your advice and aid, if this is not an inconvenience. Perhaps as you learn about new films or the availability of certain ones, you would be kind enough to drop us a card. We are most anxious to develop a program of the highest possible calibre, and your experience would be invaluable to us.

Your courtesy and cooperation are most sincerely appreciated.

Cordially,

Margaret Hughes

Director of Public Relations

Dear Frank,

I wrote to Freeman with the same mail (as a way I told you). Man Ray is very glad to cooperate with you as suggested.

There are very good photos of the opening night at the Square with a group of us: Man Ray, Albert Levin, Prof. Hall, Denis Zarakis etc and one shot with Fritz Lang, Man Ray + me. If you want them write to Man Ray – he is informed.

All my best and
Thanks for your kind
+ friendly help.

Hans

July 25. 48

July 28, 1948

Amos Vogel
Cinema 16
59 Park Avenue
New York

Dear Amos,

Back in San Francisco, at last, and plunged into the midst of the usual ordeals of actually scheduling the series. I wish at this point to tell you how much I enjoyed meeting you and Mrs. Vogel, and how much I have appreciated your help.

I have had to print a scheduled announcement of the series in a hurry in order to get it out during the August mailing. On it I have put both the: THIS DAY of Leonard Stark, and the three Francis Lee films for August 27, the first night, so I would appreciate getting them a short while in advance in order to place them properly on the program. We did not speak of rental fees, as that was to follow in correspondence - so if you could let me know what price you have in mind, we coul fix that on our budget. This applies to Ernest Beadle's film as well. These we have scheduled for September 17.

Let me know, too, about the films contained in your ON TIME AND LIGHT; if this is composed of separate sections, etc.

Did you say that you had McLaren's FIDDLE-DEE-DEE? If so, I'd like to rent it for August 27.

Now here are some of the addresses I was to send you.

Jordan Belson
25 06 Piedmont Avenue
Berkeley 4, California

Robert Howard
2500 Leavensworth Street
San Francisco

for McCormick's and Jim Davis', I'll have to send them in a following letter as Icannot find them at the moment.

Saw Theodore Huff in Los Angeles - He's teaching in the Cinema workshop at the University of California. He told me of a film he made - sounds interesting - you might write him at that address or 2623 Orchand Avenue, 7, Los Angeles. I have not booked the films definitely as yet, due to certain confusion in the arrangement of our program as it now stands.

For the moment, that's all I can think of. Again, thanks for all of your help, and hope to hear from you at your earliest convenience.

Yours very truly,

Frank Stauffacher

July 28, 1948

The Museum of Modern Art Film Library
11 West 53rd Street
New York, New York

Dear Miss Akermark,

It was a great pleasure to meet you in New York, as well as everyone else at the Film Library, and I most certainly wish to thank you for all the courtesies and help that you extended to me during my visit; to say nothing about th tremendous help you have given to Art In Cinema in general all along.

In regard to our program and dates, after considerablenbickering it appears that the destributors of Hans Richter's DREAMS THAT MONEY CAN BUY, are unwilling to let us have a showing of it in San Francisco since it coincides too closely with the theatre run, and so that's that - which makes definite our dates with you, as follows:

Sept. 3 - Nosferater
The Window Cleaner
Color Box
Easter Island

Sept. 10- The Blue Angel
Swinging The Lambeth Walk

Sept. 17- Land Without Bread

Now, if at all possible, here we'd like to insert a comedy, preferably the W. C. Fields BARBER SHOP, Series LX, Program 1, since it is short. (If not available, then program 2 or 4, of the same series.)

Menilmontant

Sept. 24 - Is Steiner's H_2O available on 16 mm. now? If so, we like that here - as well as SYMPHONIE DIAGONALE.

That seems to be it. It has been necessary for us to print the announcements with the titles included as scheduled above because of the frightful pressure to get out some sort of announcement in the August bulletin, so if changes must be made - well, we just won't be able to help it.

Again, many, many thanks for your generous courtesy and help, and I do hope some day that you can visit us in San Francisco. I vouch again for the summer weather here - mild and cooling as a vacation in Maine.

Sincerely yours,

Frank Stauffacher

July 28, 1948

Dear Hans, —

It was a great pleasure and a great stimulation to meet you, and have you with us in Los Angeles and here. I am only extremely upset that your trip to San Francisco was so hectic, rushed and the newspapers not as available as they could have been. The final outcome as to our having anything to do with DREAMS is flatly negative. Pinkus wants us to sponsor a premiere at his theatre, but such an arrangement is viewed wtih distaste by the Museum. Here I wish to say that I cannot ever thank uou enough for the attempts on your part to convince all these distributors that the premiere should be ours.

We are looking forward, however, to the wall show, and to the reduced 16 mm. films which cost we will handle - only if at your earliest convenience you could let me know approximately what this cost will be. We badly need them to spark our deflated series. I've tentatively put them on the the last night, September 24 so there will be plenty of time. Church tells me the wall show should be up sometime during the middle of August or earlier, if possible. I think I told you that we now have a much more prominent gallery for this show, and since it will run all during August, will make a natural tieup with the running of DREAMS at the Clay Theatre which, in one sense, helps the whole entity on both sides - even though our attempts with Mr. Rosener turned out poorly.

The newspapers will get from us a full coverage regarding you, which again will naturally tie up with the Clay Theatre.

Speaking of more secular matters, I wrapped the Man Ray painting up in several layers of heavy cardboard and sent it along with the box of other stuff - bout of which you should get in week from July 26.

Thanks for speaking to Man Ray for me. I am going to write him immediately regarding this.

To repeat, all of us here enjoyed your visit more than I can express. Thanks so very much for all of your help, and we and we wish you continued and great success with DREAMS - as in fact it is actually enjoying.

With all best wishes,

July 28, 1948

Ernest Beadle
611 East 12th Street
New York, New York

Dear Ernest,

This is just a note to let you know that your films have been scheduled for September 17 to run on our Art in Cinema series. I want to take this opportunity to thank you for letting me see them, and to tell you how much I enjoyed them. However, it is my understanding that I will actually book them from Amos Vogel.

Also, as I spoke with uou regarding stills - we have a wall show scheduled to be up starting the middle of August - so if you have some to send to us as soon as possoble it would be great. I promise to return them.

Many thanks again, and hope to hear from you soon -

Sincerely,

Frank Stauffacher

The City College of New York
THE INSTITUTE OF FILM TECHNIQUES
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

OFFICE OF THE SUPERVISOR

July 31, 45

Dear Frank,

I am still in the country
catching my breath - after these 14
intense hot - coast days. - Did you
get my letter from Hollywood and did
you read the letter I wrote to Freeman?
On Thursday I am going to see Shapiro
who was in town and get him to send you
the $40 - Are you (because it's travel ex-
penses!). Please inform me how your battle
with Foster and gang is going along, inform
me also please when you send the big package with
my things and - main thing - whether a
reading letter (or package) arrived from Films - Inter-
national (airmail, special delivery to the Roosevelt Hotel)
which contained all the negatives of our stills.
I am very nervous, not knowing where they
are. It would be a bad blow if they were

last. If they arrive please send them to me here to the country.

Southbury – Connecticut.
Maple Hills.

Did you hear from Rosner when he will come out? When is my exhibition to open? I shall send the paintings early next week: 12 paintings + 5 large ones. (2 @ 6 yards 2 @ 3 yards, 1 = vertical 2½ yards high) plus a folder of drawings etc. I also try to get some big photos. (by Nils) and shall send you all the publications about exhibitions reproductions.

Give my best to all the friends and enjoy life, your pretty friends and your emigrating city

Affectionate — Yours Hans

P.S I shall become of the exhibitions 2.

July 31, 1948

Sue Marsh
American European Agency
471 Park Avenue
New York

Dear Miss Marsh,

Upon passing through Los Angeles I delivered the message, as discussed, to Miss Huges of the Modern Institute of Art, Beverley Hills, regarding the Emmer Films.

Now, since I have been out of touch with the situation for the past few weeks, I am as yet in the dark about them, and for all I know, those 16mm. prints are still in Canada, as you described. I do hope not, I have been talking about them here in San Francisco, and still wish very much to book them for our series to run in Sept.

It was very nice meeting and talking with you, and I do wish to thank you for your help and information. I would very much appreciate hearing from you on this rather confused situation.

The films, of course, are the 16mm. prints of:

Raccanto da un Affresco
Bosch
The Sienese Battle Scenes

and I'd like on of them, or all of them if available for any of the following dates - August 27, September 3, 10, 17 or 24.

Again, most sincere thanks,

Yours,

Frank Stauffacher

July 31, 1948

Margery Weiss
International Film Bureau
84 East Randolph Street
Chicago 1, Ill.

Dear Miss Weiss,

Thank you so much for your letter of Junell regarding my questions on renting films by Norman McLaren for our Art In Cinema series. It is two months since them, and as I was busy in New York nearly that entire period, was unable to answer your letter, and I only hope there is still yet time to book several of these shorts for our September Series.

If possible I would like to book his film CADET-ROUWELLE for September 17. If the other two that you mentioned (A LITTLE FANTASY, and PAULETTE-GRISE) are available at this time, I would like them on that date also.

Sincerely yours,

Frank Stauffacher

July 31, 1948

Man Ray
1245 Vine Street
Hollywood, California

Dear Man Ray,

It was so enjoyable seeing you again several seeks ago. As Hans probably mmntioned to you after his return from San Francisco, he conceived the idea of our having a complete show of your paintings in conjuction with your films on a future film series, and inviting you up to speak also, if you were so inclined. This seems an excellent idea.

However all along, you know, I had high hopes of getting his DREAMS THAT MONEY CAN BUY for our September series of Art In Cinema. He was to send us a show of his won paintings to hang concurrently, and he ever intended to return here for the occasion, to give a lecture. But, after endless bickering, the distributor decided against letting us premiere DREAMS - so our planned series of film showings is rather deflated. His painting show, however, is still scheduled.

So as a result the films have had to be reshuffled and rescheduled. I had to return to my original idea of planning to show your CHATEAU DU DE, and L'ETOILE DE MER, which I had thought might be better shown later on, in another series, as Hand suggested. In fact, due to the Art In Cinema announcement having to be sent out in a hurry for the August mailing, I took the liberty of putting those two titles on it, feeling certain that you would have no objection since that was the way it was planned during our recent conversation. I hope this all meets with your approval. I am set up to shoot any titles you may wish for CHATEAU DU DE, as discussed, and would be very glad to do this at once, if you wish.

In addition, we will have gallery space for some of your paintings if that seems to you a good idea. And if you could plan to come up - so much the better.

I put your films down for August 27th, the first night of the series. There would still be plenty of time between now and then for shooting and splicing in the titles.

Let me know how this strikes you. Things had to be altered in a hurry and I was compelled to go ahead at the last minute without first consulting you. I do hope this will be okay with you.

Most sincerely yours,

Frank Stauffacher

1245 VINE STREET
HOLLYWOOD, CALIF. 38

August 3, 1948

My dear Frank;

I have the films "Etoile de Mer" and "Chateau du De" ready to send to you, but your suggestion to come up for the showing interests me. In that case, I would not add any titles, as I could make a short introductory talk which would be adequate. I thought also of preparing a phono-record of this talk, to start with the film. In any case, you will get the films in time.

As for showing my paintings; I always accept an unconditional invitation, having never sent out to the invitations to submit to a jury. However, I am keeping all my recent work, as well as older works I have been able to get out of France in the past year, for a comprehensive show, which I wish to prepare carefully, with catalogue, etc. I do not know yet where this will be. A friend is bringing back from Paris four large older paintings, with dates of 1915-1938. This I expect in N.Y. about the 13th. One of them is the "Observatory Time-The Lovers", that was shown at the Surrealist show at the Modern Museum in N.Y. in 1936, and then returned to Paris. Perhaps you could receive it as is, rolled-up, put it on stretchers, with a strip of wood around it for a frame, and hang it at the time of the film showing. Henry Miller used a reproduction of it for a time on his post-card(enclosed). It is about 3 x 7 feet.

Would you be able to pay me $100 for the expenses of my trip, including rental of films and my talk?

I enclose a print of the Esquire opening, made by some students from a local school. I can get some more, if you like , but please do not use them for publication. There is another print of Hans and myself alone, I enclose it,too. You can use it as you like.

Cordially,

Man Ray

MAN RAY

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

August 3, 1948

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Thank you for your nice letter. Sorry to learn that you can't get DREAMS, but it was to be expected I think.

To simplify matters we have made out a new set of contracts to cover your next series; will you please sign and return one copy as soon as possible.

You will be glad to know that all the films you listed will be available on your dates. But, MENILMONTANT does not come by itself; we booked the whole program for September 17. BARBERSHOP is not available separately. Can you use SHERLOCK,JR (6 reels)? We have a separate print of this film. Or do you prefer to show the whole ADVANCE GUARD program? As you will see on the contract we do have H20 on 16mm and we have reserved a print for you.

We have not been able to find Christopher Young yet, but we have not given up hope.

It was indeed a pleasure to meet you and I'll certainly let you know if and when I can manage to get to San Francisco.

When your printed programs are ready we would very much like to have some copies for our files and for the Library. Best regards.

Sincerely yours,

Margareta Akermark

Margareta Akermark
Circulation Director

August 4, 1948

Francis Lees
413 West 31st Street
New York

Dear Mr. Lee,

It was a great pleasure to meet you, and toseee your extremely interesting films. On my way home, through Los Angeles, I saw the Whitney Bros., and gave them your address. I will give you theirs. They expressed a keen in interest in your work, and said the same thing I did: they'd heard about you for a long time, but couldn't seem to contact you.

John and James Whitney
12018 Pacoima Court
North Hollywood, California

I understand that we shall deal with Mr. Vogel in renting your films for our Art In Cinema, Series Four. I've scheduled them on our announcement for August 27th, the first night, Actually, I'd like to run FILM 1941 on that date, and LE BIGON and IDYL together on the next program, September 3rd. However, it is extremely difficult to ascertain how best the films fit on a two hour program, until all films scheluled arrive and can be screened for balanced placement.

As I thmnk I mentioned, I want to get a wall show up around the middle of August, to consist of stills and related material. If you have some stills, sketheds, drawings, etc. I'd be most happy to get them, and promise their safe return when the exhibit is finished.

Most Sincerely yours,

Frank Stauffacher

August 4, 1948

Oskar Fischinger
1010 Hammond Street
Los Angeles, California

Dear Mr. Fishinger,

It was good to see you again, and to see those paintings you had on the new film. Would it be possible to have them in time for the wall show exhibit at least by the 12th or 14th of this month? There is not too much time left after that before the Series starts on August 27th.

The film program has been a difficult one to arrange this series. More confusion and changes than ever. We've now definiately put MOTION PAINTING NO. 1 for Sept, 17th. Did you say it might be possible for you to visit us also for that weekend? I hope this arrangement can be worked out.

You also spoke of sending us a group of prints in sequence of those you have enlarged from the frames. This also, would be a fine part of the wall show.

Many thanks for all of you help and cooperation, and my best to Mrs. Fishinger,

Sincerely,

Frank Stauffacher

4 Aug.1948

Dear Hans,

I sent you a letter last week to your E.60th N.Y. address which I see you did not get when you wrote your letter from Southbury. However, I'm sure you'll get it forwarded. Just the same, I'll go over the same ground.

I sent your box of things, and a separate packet containing the Man Ray painting the middle of last week, so that should have already arrived in New York by now. They were sent Railway express, and if they don't turn up within a week, I have the reciept which I'll send you.

Also, a letter from Canada arrived here, forwarded from the Roosevelt Hotel, which I enclosed in an envelope and sent airmail to your E.60th St. address. As for the negatives from Films-International that you mentioned might be forwarded from the Roosevelt Hotel - I have seen nothing of them. I do hope there will be no trouble about your recieving them.

Next, about your exhibit: Church announced it in the monthly bulletin (enclosed) from Aug.20 thru Sept.24., but actually we'd like to get it just as soon as possible since it will take time to arrange, and the sooner up on exhibit, the better since it will mean a great stimulation to the general publicity drive we must launnhhre Art in Cinema. The Press will cooperate admirably. We will have general announcements placed in all the papers immediately. Then in a few weeks will come longer specific articles and a few radio programs, and some special articles on yourself. This brings up the matter of Mr. Rosener. As I wrote in my last letter, he has apparently decided that he doesn't want to let DREAMS shown anywhere in S.F. except at his own theatre. His deal is for us to sponsor the premiere, but at his own Clay Theatre. This arrangement is looked upon with disfavor by the Museum since it will mean a separate function, outside of our film series. As it stands now, it is such a vague idea, and both Rosener and Pinkus being even vaguer still, and terrible evasive, we have had to go ahead with our own films and let the matter drop - at least for the time being. Nevertheless, there will be a grand tieup between the theatrical run of DREAMS and your wall show here at the Museum, and our own publicity regarding you.

We do hope that as a substitute for DREAMS we can show your earlier things, as you mentioned. I've gone ahead and tentatively scheduled FILMSTUDIE, EVERYTHING TURNS, EVERYTHING REVOLVES!, VORMITTAGSPUK, and a fragment from RENNSYMPHONIE, and as I said before, we'll foot the bill for these reduction prints. It may be expensive, but we want to have an exiting, interesting tieup with your paintings and scroll drawings. I put these films down for the last night in the series -Sept. 27th - so there will be plenty of time to get the reductions made. If we can get them sooner, then all the better since actually our film programs are fluid enough to stand changes in schedules.

If you get my other letter, all of this is repetition. I do, however, want to say again how great a pleasure it was to meet you, and how much we all wish to thank you for your stimulating and vital help. And on my own, I wish to thank you for some of the most interesting times I've ever had in Hollywood. I only wish things here in San Francisco hadn't been so rushed during your short stay, so that we could have done much better for you with the Press which, however, will turn out okay anyway.

I came across that letter from the "Consortium de Presse Cinematographique" and it is not Langlois, as I thought, but from a Mr. Maurice Bessy. I'll have a copy of his letter made and ~~enclosed~~ for what it might be worth to you.

Hope you have a good, peaceful rest in Conn., and my best to Mrs. Ruppel. We all send you best wishes.

Sincerely,

August 4, 1948

Mrs. Sybil Moholy-Nagy
2622 Lakeview Avenue
Chicago, 14, Ill.

Dear Mrs. Moholy-Nagy,

I have just spoken with my friend Mr. Martin Metal, here in San Francisco on his way to Australia. He gave me your address in regard to the following matter:

You may be familiar with our work here at the Museum in the experimental film field under the heading "Art In Cinema"! We have also published a book on this subject under the same title. At present I am preparing a five-week series, the fourth such series, of experimental films to run during the month of September. MMartin described the film COLOR that he designed and directed in his advance class in photography at the Institute of Design, and informed me that you would have a dupe print in a few weeks. I told him that I was very interested in including it on our series, if possible, and he told me, then, to write you about it.

In addition, he told me that it might be possible for us to book from you one or more films of your late husband's. It is unfortunate that our film series does not coincide with the retrospective show of his now appearing here at the Museum; it would be a fine adjunect to the wall show. In past series we have shown BLACK, WHITE AND GRAY, but I was not aware that his other work in motion pictures was available at all. Martin spoke of the fact that you do not have duplicates of these other films, and thus would naturally be concerned about their care and safety. If you are so inclined to allow us to show one or more of them - at whatever reasonable rental price you wish - be assured that we will cover them with ample insurance, and handle them with extreme care.

It would be most interesting and appreciated to hear from you.

Sincerely yours,

Frank Stauffacher

Mrs. Sibyl Moholy Nagy
2622 Lakeview Ave.
Chicago 14,Ill.

Dear Mrs. Moholy Nagy,

Thank you so very much for your prompt and generous answer, and for the wire, which I received this morning. Our wire was sent by Mr. Foster, who did not understand, apparently, that MOHOLY would not be available until the end of August. However, the Lobster film will be very good for this Press preview affair. Shall I send it back right away? On second thought, I think I will, since we do not plan to show MOHOLY or Moholy-Moholy's films until the 17th or the 24th of September. It is indeed a pity that you cannnot be here in San Francisco a little earlier than you mention, because our series ends with the 24th of September. A talk by you on the occasion of showing these films would be extremely interesting and welcome; but there is no way that we can extend the series into October as the auditorium is already booked for other activities at that time. If there is any possibility of you being here earlier than planned, it would be exceptionally good.

I am having a copy of our publication "Art in Cinema" sent to you under separate cover. As a comprehensive survey of the subject, it is quite limited. It is only a coverage of the films in our first series, and its value resides in the fact that it is the first attempt to catalogue the terribly scattered subject of the advance-guard film.

With this letter I am also enclosing the announcement of our present series as well as announcements of past series. The current one was printed before I had corresponded with you, and so says nothing about your films. However, by the time the films are actually shown, there is always considerable revision in sequence and subject. The Hans Richter films announced for Sept.24th are much shorter than they look in type, and we can stand additional films here, as well as on the 17th. A revised listing will be issued by the time the series starts.

Again, thank you very much for your help. I will write you again, well before Sept.

Sincerely,

August 4, 1948

Dear Man Ray,

Thanks so very much for your prompt answer, and for the shots taken at the premiere.

As I told you, your films are supposed to be shown August 27th. Your mention of $100.00 for your trip you here seems quite fair enough, and I'm sure we can have it okayed by Mr. Freeman (who is away right now). This idea is a swell one, and I hope it can work out. In fact, I'm reasonable sure it can, and we can thus not bother with shooting titles for CHATEAU. However, I'll give you the word immediately, upon getting Mr. Freeman's okay - and that should be toward the end of this week.

I know your painting "Observatory Time, The Lovers" - and We'd like that too, to hang at the time your films are shown - as you suggested, and if it can be sent to us without undue trouble on your part.

You'll bear from me real soon, them, and many thanks again,

Sincerely yours,

August 4, 1948

The Museum of Modern Art Film Library
11 West 53rd Street
New York 19, New York

Dear Miss Akermark,

Your quick return letter and its contents were joyously welcomed since the announcements had to be printed before confirmation of many of the films, and there ensues a period of nail-biting until letters like yours arrive. Thank you very much for your good cooperation, and please convey my thanks also to Miss Rosza (?) for her prompt action on sending the stills.

I am enclosing several of the announcements. You will notice that the MENILMONTANT program does not appear at all, but that BARBER SHOP does. Nevertheless, we'd like to have that MENILMONTANT program, and since the BARBER SHOP is already announced for September 17th, we should try to follow it up, and take the DUCK SOUP with it, if they con't be separated. I am only sorry that this couldn't be decided before you made up the new contract so that there would be no further trouble on your part.

SYMPHONIE DIAGONALE and H_2O will work out fine for Septebe. 24th, even though not announced in the folder. The former will be a natural tieup with the Richter films, and H_2O, with Mr. Beadles, IN THE SEA.

If it might not be too much trouble one day when you are on your way to luncheon, I'd like you to find the name and address for me of that old print shop at the corner of West 53rd and Sixth Avenue. I'd like to send for more of those old penny-dreadful posters.

Thank you so very much for your help and cooperation.

Most sincerely yours,

Frank Stauffacher

Kent Munson
240 East 32
New York 16,N.Y.

Dear Mr. Munson,

In Los Angeles recently Theodore Huff told me an experimental film that he made with you. We here at the Musuem put on, from time to time, showings of experimental films, together with older films of certain significance. I am enclosing an announcement of our coming series. I would very much like to know more about your film, and to include it on this series, if possible. Of course we'd pay any reasonable renatl fee that you might ask.

Most Sincerely yours,

Frank Stauffacher

Aug.6,1948

LeRoy Robbins
8543 Lookout Mountain Drive
Los Angeles, Calif.

Dear Mr. Robbins,

Enclosed is the announcement of our Series Four, of the activity we call "Art in Cinema". I believe it was Paul Ballard who told me that you had a film called EVEN AS YOU AND I, a satirical piece on experimental films. We'd very much like to include it in the series.

I would be most happy to hear from you with information on your film, rental fee, etc.

Sincerely yours,

Frank Stauffacher

Aug.6,1948

Mr. Slavko Vorkapitch
Cinema Workshop
University of Southern California
Los Angeles, Calif.

Dear Mr. Vorkapitch,

It was a great pleasure and of great interest to meet you and to see the wonderful training program you have instigated at the Cinema Workshop. You will remember me as having been with Mr. Hans Richter several weeks ago when Mr. Richter gave a lecture in Prof. Huff's class.

I am enclosing the announcement of a film series, the fourth such series that we have put on here at the Museum. Would there be any possibility of the existence of the film you made years ago with Robert Florey called THE LIFE AND DEATH OF A HOLLYWOOD EXTRA? I had meant to ask you this during our visit, but there was no opportunity at the time. Months ago I wrote to Florey, but his answer was that he did not know what happened to this film or any of the other famous early experiments that were made.

Most sincerely yours,

Frank Stauffacher

Aug.6,1948

Elwood Dekker
1311 N.Laurel Ave.
Hollywood 46,Calif.

Dear Mr. Dekker,

I am enclosing an announcement of the film series, and you will see that we have put LIGHT MODULATOR down for the last night, Sept.24th. However, in order to achieve excellent publicity we are planning to have a special preview for the critics just as soon as possible - of those films that we can immediately gather together. This should take place perhaps at the end of next week. If you can, please send LIGHT MODULATOR to us as soon as possible for this preview. I say "asoon as possible" because we may have the affair earlier than the end of next week. I'll send it back to you right away.

Sincerely yours,

Frank Stauffacher

Aug.6,1948

Dear Mr. Fischinger,

This is a very hurried note to ask you if it would be possible for you to send the MOTION PAINTING film for a special preview for the critics next week. I just don't know when this will take place, but it should be around the middle of next week which would place it around the 11th of the month. We want to have excellent publicity, special articles, etc., and the newspaper critics would like to have this preview. We'll send the film right back to you immediately. I don't think there is any necessity of your sending it air express, but at any rate, send it collect, of course, and that is also true of your paintings -express collect to us, with insurance, etc.

Thank you most sincerely

Frank Stauffacher

Aug.9,1948

Guffanti Film Laboratories, Inc.
630 Ninth Ave.
New York 19,N.Y.

Gentlemen:

Thank you for your letter of Aug.5th regarding Mr. Hans Richter's three films that you are making 16mm. reduction prints on.

Enclosed is a purchase order to the amount of $40.00 for the three films, as specified in your letter. If you will ship them collect any time during the latter part of August, to my attention, we will remit immediately.

Thank you for your courtesy and promptness.

Sincerely yours,

Frank Stauffacher
Cinema

Information Desk
INTERNATIONAL HOUSE
AT THE
UNIVERSITY OF CALIFORNIA
BERKELEY 4

PIEDMONT AVENUE
AND
BANCROFT WAY

August 11, 1948

Director, Art in Cinema Society of San Francisco
Museum of Art, Civic Center
San Francisco, California

Dear Sir:

Since we have six hundred graduate students--foreign and American--residing at International House, many of whom are particularly interested in unusual films, I would greatly appreciate being placed on your mailing list for announcements of current features of the Art in Cinema society.

Very truly yours,

Mary E. Post

(Miss) Mary E. Post
Head Informator

August 13, 1948

Miss Mary E. Post,
International House,
Univ. of California.
Berkeley, 4, California.

Dear Miss Post:

Indeed we shall be happy to put you on o
our mailing list, for ART IN CINEMA, FAMOUS FILMS, (en-
closing notiee of this) and monthly Bulletin.

If any of your students wish to come to the ART IN CINEMA SERIES, let me know, for if there are enough of them, I will arrange a student rate, of $4.80 for the series of 5 programs. We cannot sell tickets to individual performances, (it is all or noth-ing, as we are using some Museum of Modern Art Films, and their contract forbids selling individual admis-sions - that is true in the case of the FAMOUS FILMS also.

Thank you so much for your interest and I trust we shall hear from you.

Most sincerely,

Mrs. Noble Hamilton,
In charge of Activities.

August 10, 1948

Gentlemen:

I should like to purchase 2 single tickets to the August 27 showing of "Mother's Day". We can't afford to subscribe to the whole series - but very definitely desire to see Mr. Broughton's films.

Very truly yours,
Elaine Mitchell

Mrs. D. H. Mitchell Jr.
861 Sutter St Apt 106
San Francisco

Sent pays for 2 people

Aug.13,1948

Elwood Decker
1311 N. Laurel Ave.
Hollywood 46, Calif.

Dear Mr. Decker,

Thank you very much for your letter and postal card. Regarding my letter about a preview of LIGHT MODULATOR, it is so difficult to get any of these films on short notice for such an event as a press preview. I sent such letters to every likely source. As it turns out, we will have enough stuff for a preview, and I understand your own problems with the processor, the sound track, and the other technical difficulties ----so just remember the date we have scheduled it for showing, and I do hope that you can make it up here.

Regarding the Emmer & Gras film, I made a point of seeing the distributors when I was in New York last month. They do have 16mm. prints available for dist. to nonprofit institutions; but suddenly these prints were requested by the Italian Consulate in Canada a few months ago, and they have so far refused to return them to the N.Y. distributors. This explns how it is that Ballard had them announced but could not get them/ My latest word is that they <u>will</u> have them during Sept., thus my including them on the announcement.

Sincerely yours,

Frank Stauffacher

P.S. I do hope that you can find your way up here during the Series.

Aug.16,1948

Man Ray
1245 Vine Street
Hollywood 38, Calif.

Dear Man Ray,

Sorry I've delayed so long about the okay on your visit here on the 27th of Aug. I have assumed right along that it would be approved by Mr. Freeman, who has been away. He has enthusiastically approved the idea. Let me know now if you can still make it for that date. Your figure of $100.00 has been approved.

Thanks very much. We are looking forward to hearing from you.

Sincerely yours,

Frank Stauffacher

Aug.16,1948

Dear Hans,

The three packages containing the paintings, the one painting from N.Y., and a cardboard tube containing the one vertical scroll drawing (or painting) have all arrived, as well as the large bundle of stills, and a group of stills from Sheila Ward. According to your last letter, there is still a package containing some more scrolls, since only the one scroll has arrived. When we unwrapped the entire group and took a look at it, it looks like a very exciting and interesting show.

Could you let me know as soon as possible how much insurance should be put on the paintings, and on the other material. One of the packages containing the paintings was roughly handled and several of the paintings came loose from their frames somehow. However, the gal who takes care of incoming and outgoing exhibitions asked me to find out their value so that we can be sure to have adequate insurance when they are returned.

voice

The/record that you will make seems a very wonderful idea. You could plan to have it to us by at least Sept.24th, which is the night we plan to show FILMSTUDIE, etc.

Have received word from the Guffanti Laboratories that they plan to ship your prints around the 17th of Aug. -which is plenty of time. The price for the reductions has been approved of course.

Rosener called me up the other day, and wondered why he had not heard from me. The answer was that we just could not come to a decision about sponsoring the opening night at the Clay. As it is, the wall show here will be a tremendous push for the film, which, incidentally, will be running at exactly the same time as our film series. I don't know what to say about sponsoring his opening - and by that I mean selling special tickets to the members of the Art in Cinema mailing list, since most everyone would rather pay the regular 85¢ admission than $1.20 for the opening night. Mr. Freeman and Mr. Church don't like the idea. However, I am going to see Mr. Rosener tomorrow and see what actual collaboration can be worked out.

August 17, 1948

Dear Mr. Hamilton,

Thank you very much for sending us the tickets to your August 27 Art in Cinema showing. Very kind of you.

Sincerely
Elaine B. Mitchell

Mrs. D. H. Mitchell
861 Sutter St.
San Francisco, Calif.

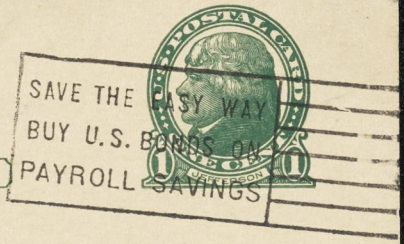
2622 Lakeview Avenue Chicago 14 August 24,1948

Dear Mr. Stauffacher:

Just a note to let you know that the 16 mm film "Color" made by Martin Metal and his Special Photo Class at the Institute of Design has been returned from Kodak. Let me know if and when you want it. I shall need it for my courses at Bradley University during December. - Thanks for the copy of "Art in Cinema".

Best regards, yours

Sibyl Moholy-Nagy



Mr. Frank Stauffacher
Film Department

San Francisco Museum of Art
War Memorial
San Francisco, Calif.

THE COLUMBUS GALLERY OF FINE ARTS
EAST BROAD STREET AT WASHINGTON AVENUE
COLUMBUS 15, OHIO

August 27, 1948

The Art and Cinema Society
San Francisco Museum of Art
Van Ness Ave. and McAllister St.
San Francisco, California

Dear Sirs:

We are in receipt of your latest cinema series announcement, and very much impressed both by your operational methods and the films you seem to be able to obtain.

Last year, we made our first attempt at showing 35 mm. films in the Gallery here, and had great difficulty obtaining interesting film masterpieces with film strips in good condition.

I wonder if I might ask you the favor of giving us some information on the principal sources from which you obtain your films. I presume, from the mention in your bulletin of your new equipment, that these are 35 mm. films that you are showing.

Very sincerely,

Warren Beach

Warren Beach
Assistant Director

WB/js

Answered Oct 11

Walter Willey

Cameras · Photographic Supplies · 691 Market St., San Francisco 5, California · Yukon 6-1641

August 30th '48

San Francisco Museum of Art

Gentlemen:

Would it be possible for you to furnish me with the score (make of record and artists) that was played during the showing of Man Ray's first film the other evening.

The only suggestion I can make in an effort to improve an otherwise almost perfect program would be to furnish a list of the records with the regular program and explanation of the films to be shown. I believe there is an interest in this angle and would be greatly appreciated.

hoping you can help me - and thanks in advance, sincerely

Jack Cannon

Jack Cannon
3961 Sacramento St.,
San Francisco, Calif

Art in Cinema Ticket No. 52

Aug.31,1948

Dear Hans,

I am terribly sorry that I have not written to you sooner. Last week and the week before were just incredible busy with the oncoming of the Art in Cinema Series, and new shows going up, including your own. Anyway, right here I will assure you that all of your packages containing your show arrived here safely, and everything is up, and looks very, very good indeed. The insurances have been taken care of also, as per thurvalues that you stated in one of your letters. The only items that were left out of the exhibition were some of the stills from DREAMS, since so very many of them came, and there were so very many duplicates.

I received a call from Pincus last week. He was furious that he had received no answers from Shapiro to many letters that he had sent him requesting stills for his displays at the Clay Theatre. I told him that I had extras, and would let him use them, but would have to get your okay, since you specifically wanted them all back, and to use them for lobby displays would render them unusable again. However, he had lobby cards made up in a hurry, without stills, because they decided to open DREAMS on the 27th of Aug. The cards he has now, have no stills. Why is Shapiro like that? Pincus told me that he wrote innumerable letters requesting stills. No answer, whatsoever. I still offered him whatever I had, but he said no, since his cards were up already. I'll send all these unused stills back, immediately but perhaps I'd better keep them a little while longer in case he changes his mind.

Man Ray came up for the first night of Art in Cinema bringing with him ten gouachesolors, and a chess set which we displayed. He gave a short talk, and a good plug for DREAMS. With the great display of your own work, and the stills from DREAMS displayed in an exiting way - far better then any theatre lobby would do it, I can't see how Mr. Rosener or Pincus could ever complain about a partial collaboration with this Museum since we are doing plenty of good publicity.

Your other films have not arrived yet from Guffanti, although I am not worried at this date since we will not show them until later on in the month. I received a letter from them requesting an order number for the reducing charges, some weeks

ago, and they said they planned to send them to us on the 17th of Aug. So far they have not arrived, but I'll send a letter to them before long, if they do not arrive.

No money from Shapiro yet. In regard to the recorded speech, the copy you sent is very good as it is, although if it runs over ten or fifteen minutes, I think it should be shortened since it seems that spectators at these film showings get restless with nothing to look at. But the material itself is fine, and very interesting. We plan to do this record along with you films on the 24th of Sept. The reason for sceduling them at this time is that originally I did not know how long it would take to get the reduction prints, so to be safe I placed them with plenty of time.

That's about all for the present. Did you get a copy of that interview with you by Emilia Hodel? It was a swell job, and if Pincus has not sent you a copy (which he said he did) I'll send you one.

Thanks so very much for all of your help. I think this answers all immediate questions, although I have been so going around in circles, that I lose ends here and there.

My very best to you, and good luck---

Aug. 31,1948

Dear Amos,

I want to thank you for complying so cooperatively with my requests for that press preview which went off quite well, although, as a matter of fact, it happened too late for much good. Nevertheless the opening night was successful beyond expectations.

Enclosed is one of the announcements. No doubt there will be items on it that will interest you and I will be happy to give you any information you wish. I would go through the list now for you, but I have so little time right at the moment that I'll just convey to you the most pertinent information regarding your films, etc.

I'm sorry to say that FIDDLE-DE DEE did not get here in time for the first performance, nor has it gotten here even yet, so I assume that it was never sent on the 19th, which did not really matter on the program, but I would like to have it for the 17th of this month, if at all possible. Please let me know whether or not it was sent, as I would like to clear up the mystery at this end.

In your previous letter you told me to keep the Lee and Stark films until the performance on the 27th of Aug., and then send them back <u>immediately</u>. I had planned to show the two remaining Lee films this coming Friday, the 3rd of Sept., as it is very difficult to make a well-balanced program of too many of the same type of thing. Can I not send the group (including the Stark) back to you immediately after the 3rd instead? Let me know by wire if there is a pressing neeessity for them right at the moment, and I will air express them back right away. If not, I'll send them regular express.

There have already been a number of requests for the sources of the films on the announcement, and I will, of course, refer the appropriate titles to you.

At this time I am getting slightly jittery about Beadle. I really would appreciate whatever you could do about confirming them.

MOTHER'S DAY proved to be very successful. I was eager to get a general audience reaction since it had been shown previously only to a small cast audience -(and they were naturally biased)- and that day at Lee's studio. As far as I know, Broughton would be glad to hear from you, and you could write him at his home address: 1724 Baker St., San Francisco. As yet there is no sound track. The music has been composed from standard recordings on to a tape, and then re-recorded onto three or four disk sides. However, he is elated over the success of the film at last Friday's performance, and plans to put a sound track on it.

All the rental prices quoted by you are strictly agreeable. It would expedite payment if you would make out separate bills for Lee, Stark and Beadle, as the bookeeper must have some sort of invoice in order to make out checks. Regarding a surplus payment to Lee, we would be glad to add $25.00 to your asking price of $35.00, which amount would go to Lee, only just add that to your bill - making it $60.00 for his three films, and then hand the extra over to him. I think this would be the easiest way to handle it.

That's about all for immediate business. I havn't forgotten the other addresses I promised to send you. Let me know if there is anything on our current announcement that you want to know about and I shall send all of the information at once.

Thanks again for your splendid help, and much good luck on your own coming film series.

Most sincerely yours,

LOS ANGELES COUNTY MUSEUM

Exposition Park • Los Angeles 7 • California

August 20, 1948

Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Sirs:

We have received your announcement of your "Art in Cinema" series which starts August 27 and are very much interested in some of the films you are showing.

We also have film programs here and would like to know, if it is possible for you to give us the information about the following films - where they are available for rental, costs, length and if they are black and white or color.
ZIGZAG, MYSTERES DU CHATEAU DU DE, THIS DAY, FILM 1941, MOTION PAINTING NO. ONE, LAND WITHOUT BREAD, CADET-ROUSELLE, MYSELF WHEN YOUNG, and THE BRAZEN HORSEMAN.

Thank you for any information you may be able to give us.

Sincerely yours,
Ruth I. Mahood
Ruth I. Mahood
Division of Education

Los Angeles County Museum and Hancock Park, site of Rancho La Brea Tar Pits, are maintained by the County of Los Angeles under the Board of Governors of the Department of History, Science and Art

San Francisco Museum of Art

McAllister at Van Ness

August 23, 1948

Sirs:

A friend, Mr. J.Cannon, has brought to my attention your "Art in Cinema" series, of which he is a member.

This medium has always been of great interest to me but this is the first time I have heard of a group exclusively devoted to it.

Mr. Cannon has told me that the first of the serieswill be held this Friday night, the Twenty-seventh, and to be admitted one must pay the six dollar cost of membership. I have enclosed the money with enoughtto cover mailing costs.

Being unknown to you, I cannot expect favors but if it could be conveniently arranged I would greatly appreciate some sort of pass to the first of this series.

If more information is necessary or if a personal interview must be arranged, I can be reached, after six P.M., at EV 6-9363.

Hoping some method will be evolved to gain me admittance Friday evening I remain,

very truly yours,

Theodore A. Henningsen

2255 Fulton Street

San Francisco, 17

California

August 25, 1948

Mr. Theodore A. Henningsen,
2255 Fulton Street,
San Francisco, 17, California.

Dear Mr. Henningsen:

Your ticket for the ART IN CINEMA SERIES IV, is enclosed, also the leaflet which was sent to Museum members and those who have been to the other series. As you will see this ticket entitles you to come to all of the performances, those listed, plus an extra showing on Wednesday evening, September 22nd, at 8 O'CLOCK.

This Art in Cinema Society, which is sponsored by the Museum was formed several years ago and its purpose is to explore the contemporary field of the motion picture. We hope you will enjoy it and your name will be added to the names of others interested in this field and you will receive announcements of all such performances from here on.

The cost of the ticket to the series is six dollars, so the 10¢ for mailing is unnecessary and I am returning it to you with many thanks for your thoughtfulness.

Most sincerely,

Mrs. Noble Hamilton,
In charge of Activities.

THIS SIDE OF CARD IS FOR ADDRESS

ART IN CINEMA SOCIETY
SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER
SAN FRANCISCO, CALIF.

2329½ Derby St.
Berkeley Calif.
23 August, 1948

#0218
Held

Dear Sirs:

Will you please reserve for me tickets to one series of the "Art in Cinema" movies from Aug 27 through September 24. Please bill me at the above address. Thank you.

Very Sincerely
Helen Lewis

Aug. 31,1948

Jack Cannon
3961 Sacramento St.
San Francisco, Calif.

Dear Mr. Cannon,

In reply to your question regarding the score for EMAK BAKIA: They were all records of the Quintet of the Hot Club of France, with the exception of the last, which was a Franz Lehar waltz. This general plan was suggested by Man Ray.

The first record was an old Decca pressing of the Hot Club of France, with Django Reinhardt on the guitar - "Sweet Georgia Brown". You could get the names of the rest of them from Mr. Paul Velguth of Sherman Clay & Co., who selected them from their stock. I am only familiar with this first record because it belongs to me, and the others were selected at the last minute.by Mr. Velguth.

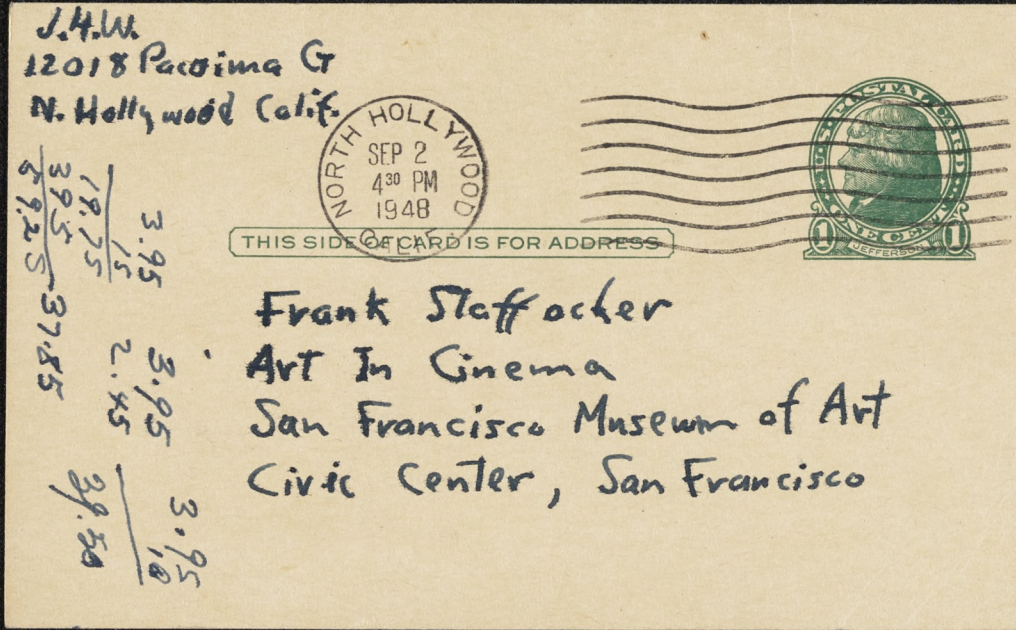
Your suggestion about printing the musical selections along with the notes on the films is an excellent one, and would answer numerous requests much like your own. We intend doing this in the future.

Thank you very much for your interest and patronage.

Most sincerely yours,

Frank Stauffacher

FS/bl



J.H.W.
12018 Pacoima Cr
N. Hollywood Calif.

NORTH HOLLYWOOD
SEP 2
4:30 PM
1948
CALIF.

THIS SIDE OF CARD IS FOR ADDRESS

ONE CENT

Frank Stafford
Art In Cinema
San Francisco Museum of Art
Civic Center, San Francisco

Dear Frank: Now for the second year I must send regrets in place of the film promised. In as much as this is actualy three years without any new work shaped up perhaps the lesson we have missed is that one should not plan as we have. Realy, I'm blissfull. It could as leave be ten years.

P.S. Are there three copys of the ~~co~~ ~~e~~ catalogue that we could have C.O.D. Best wishes John Whitney

(N.F.B. GEN. 16)

SHIPPING ORDER

NATIONAL FILM BOARD

400 W. Madison St. ~~OTTAWA xxxxxxxxx CANADA~~ Chicago 6,Ill. A 1348

SHIP TO Mr. Frank Stauffacher

San Francisco Museum of Art

DATE Sept. 4,1948

Civic Center

San Francisco, California

VIA Express Collect

Due Back Sept. 16,1948

No.	SIZE	DESCRIPTION	EACH	TOTAL
1	16mm	LITTLE P HANTASY , Print #60 (Mounted and in Can)		
		For Rental Only. To be returned to the National Film Board of Canada 400 West Madison Street, Chicago 6. immediately after showing. Shipment to be made by prepaid express. Return label attached.		

SHIPMENT AUTHORIZED BY

CHECKED BY

SHIPPED BY Chicago Office NFB

ACTUAL SHIPPING DATE Sept. 1948.

REFERENCE:

Sept. 4, 1948

Dear Amos,

The three Lee films and the Stark have been made ready for shipping Railway Express, this morning, and they will no doubt get off if they are picked up by noon. I want to thank you again for sending them so promptly. I would like to keep the stills until the end of the month as they are part of a wall show that will remain up until that time. We have a setup here whereby we can enlarge single 16mm. frames for stills, and I took the liberty of making two from Stark's film as it contained some striking compositions. These I will also send you.

Leonard Tregillus' address is 2616A Parker Street, Berkeley, Calif. The name of his film: NO CREDIT.

Jim Davis' address: 30 Nassau Street, Princeton,N.J.

I don't know what has happened to Hal McCormick - havn't seen him around for a long time.

Dorsey Alexander's address: 2620 Regent Street, Berkeley, Calif. His little animated abstraction LIFE AND DEATH OF A SPHERE is quite good.

Thank you very much, again. I have written to Beadle, and am now almost given up. You know how this film entrepreneuring business is....makes one a nervous wreck.

Good luck;

sincerely,

Frank Stauffacher

Sept. 7, 1948

Miss Sue Marsh
American European Literary Agency
471 Park Ave.
Apt. 5B
New York, N.Y.

Dear Miss Marsh,

Thank you for your good letter of over a month ago. I did not answer it until now as it was written on the eve of your vacation.

The enclosed announcement was printed right soon after I came back from N.Y., and I took the long chance of putting the one Emmer film on for the night of Sept.27th. Then your letter came, so I don't know anymore about it than before. (I imagine you are heartily sick of this business,by now)) After my announcement was distributed, numerous acquaintances in Los Angeles and elsewhere, who also put on film showings such as ours, sent warning letters to me that it was a mistake to have announced the Emmer films.They gave a variety of fantastic gossip about why they could not be rented or shown. So.....

At any rate, let me know if that new scheme for their distribution has worked out. If it hasn't, we will just have to put in something else.

I do appreciate your help so far. Thank you very much.

Sincerely,

Frank Stauffacher

Sept. 7,1948

Ernest Beadle
611 East 12th Street
New York, N.Y.

Dear Ernest,

Since time is growing short and I have not had word from you since my letter of July 28th, I am sending this rather urgent tracer so that in the event you may not be able to send your two films, I can have some time to substitute something else.

Vogel has written that you were out of town, and extremely busy. I do hope that you have had time to get prints. Let me know (or let me know through Vogel). Would most appreciate an answer.

Thanks very much, and best regards,

Frank Stauffacher

Sept. 7, 1948

Dear Mr. Fischinger,

Please excuse my delay in answering your last letter. I've been extremely busy with the film series, and suddenly I realized that I had not sent you an announcement.

The seven paintings have been hanging on exhibition since the first of the month, and they attract much attention. Incidentally, they were insured by us, according to your wishes, for $1000 each, or $7000 in all. I had quite a time with the insurance company, as they could not understand why the damaging of one painting would reduce the value of all of the others, and it was necessary to explain the whole procedure of making the film. Anyway, they arrived absolutely safely, and will continue to remain so. Also, we had trouble hanging them freely from the wall so that both sides could be viewed, but finally that was taken care of by constructing a freely hanging support for them; so everything has been taken care of.

As you will note, we have sceduled MOTION PAINTING for showing Sept. 17th, that is, a week from this Friday. I do hope that we can get it at that time; and of course we would like to show some of your other films, those that we have already shown, at that time too, although there may not be time for all of them; but perhaps we could handle most of them. It is so very difficult to scedule these programs in advance since I have not seen all of the other films scheduled, and have only a vague idea of their proper place on the program, and their length. At any rate, there will be great interest in your new film, and I repeat, if there is anything we can do to expedite its getting here in time, please let me know.

Your proposition about making a series of films for television is very interesting. Since our first program two weeks ago, we have been approached by the television people with some sort of a vague deal to have the same sort of thing put on television, but so far nothing has come of it, although I know they will continue to make propositions, and something may be worked out. The idea of a sponsor should be worked on also, as I think it very excellent, and perhaps Dick Foster will have some ideas there. He's been very busy elsewhere, but we shall talk it over when I see him again.

Do you think that you could make the trip up here somehow, for the Sept. 17th showing? If so, we could no doubt help pay your way here; in fact I know that we could handle the expenses for such a trip. But let us know if you could do this.

All best regards, and remember us to your family.

Frank Stauffacher

Sept. 8, 1948

Dear Man Ray,

This would have reached you sooner, but I wanted to enclose the check at the same time, and it took a little longer than expected.

At any fate, I want to telh you how much we enjoyed having you and Julie with us for a few days, and how much we all enjoyed your talk and your films. It was the first ocaasion on Art in Cinema where we have had a speaker in connection with his own films, and from all of the impressed comments since then, it was quite a success, ---thanks entirely to you. I am only sorry that you did not send a couple of pictures sometime during last week - of yourself and something of your painting - since Spencer Barefoot had planned to run the interview with you in this coming Sunday's THIS WORLD section (that is, for Sept. 12th); but the deadline for the makeup on this is today, I believe. He may have held it over for the following Sunday. I could not get ahold of him either today or yesterday.

The chess set has been put into a glass cabinet and placed in conjunction with the watercolor cactus paintings.

I have just spoken to Bob Church about Barefoot's article in the Chronicle's THIS WORLD. He tells me to ask if you might send those photos up anyhow, as Barefoot had intended to make a feature article outnof it, and may hold it up for the pictures. If he runs it this Sunday - okay; if he holds it over for pictures, that would be even better. The only thing is that their makeup on this section of the Sunday paper is always on Tuesday.

We'll send the chess set and the watercolors back to you around the end of the month at which time Art in Cinema closes - unless you wish them sent sooner.

Again, thanks most sincerely for your grand cooperation and help in making the film series of greater interest than it has ever been.

We all send best wishes to you and Julie.

Sincerely,

Sept. 9, 1948 SHIPPED *** Sept. 9

TO: Art and Cimama Society
San Francisco Museum of Arts
Civic Center
San Francisco, Calif.

c/o Frank Stauffacher

~~Via.--M-~~ NYS-148

PURCHASE PURCHASE

The 16mm. sound musical film:

FIDDLE DE D#E N/C

Sent 9/9 BMC

ARTS AND ARCHITECTURE CHAPTER
AMERICAN VETERANS COMMITTEE
c/o 632 N. DEARBORN ST.,
CHICAGO 10, ILL.

Sat., Sept.11, 1948.

Martha B. Bullitt,
San Francisco Museum of Art,
San Francisco, Calif.

Dear Miss Bullitt,

I have been given to understand that your organization has for distribution abstract and experimental films of high calibre. On behalf of the Arts & Architecture Chapter of the A.V.C. (which is composed of veterans attending the Institute of Design here in Chicago) I will appreciate a list of the films available for rental with a price list providing they are on 16mm film.

If you would comply with this request as soon as possible it will be deeply appreciated. Anxiously awaiting a reply, I remain

Sincerely,

Rodney Heft

Rodney Heft,
Committee Chairman.

art in Cinema Society
San Francisco Museum of art
Civic Center, San Francisco, Calif.

Dear Sirs:

May I enquire where you secured The Barber Shop with W. C. Fields for your coming showing on Sept. 17th?

Is this source one from which an educational institution could borrow this or other W. C. Fields comedies?

Thanks you.

Sincerely
Samuel M. Green
Chairman art Dept
Wesleyan Univ.
Middletown, Conn

Sept. 13,1948

Mrs. Sybil Moholy Nagy
2622 Lakeview Ave.
Chicago 14, Ill.

Dear Mrs. Moholy Nagy,

Thank you very much for your note regarding COLOR. As you know, we had not scheduled it on the announcements, since I did not learn about it until after they were printed. But I thought we could show it on the last night of the series, since there would be space on that program, which is Sept. 24th.

The series is going very well, and appears to be quite a varied selection of film approaches and tecniques. More than half of it is as much a surprise to me as to the audience, since it is necessary to book many of the films without first seeing them. There is always a an element of gamble in presenting these series.

I want to again thank you for sending us the LOBSTER film so promptly, which we did use on the press programs preview, but have not shown yet on the series since the three so far have been overcrowded. I will enclose notes on these three.

Thank you again for your help,

Sincerely yours,

Frank Stauffacher

COLOR - to be shown Sept. 24th.

Sept. 13,1948

Mr. A. Damerell
155 Costa Rica Ave.
Burlingame, Calif.

Dear Mr. Damerell,

Although we have planned to actually set up a film library here at the museum, we have never reached the point where funds allowed it. All of the films, or almost all of them, are borrowed or rented from a great variety of sources, not the least of which is the Museum of Modern Art Film Library in New York.

The "Art in Cinema" series on Friday nights are distinct from the "Famous Films" that are shown on Tuesdays. "Art in Cinema" began a few years ago as not only a non-commercial outlet for contemporary film experiments, but avant-garde highlights of the past, and significant artistic studio-made films, such as NOSFERATU(Dracula), THE BLUE ANGEL, etc., as well. It was an attempt to completely explore the possibilities of the film medium in all its facets. The effort has been a tremendous success, and has stimulated and encouraged a whole new movement of film experimentation here on the West Coast, and in the East as well - since there has never before been a critical show window for non-commercial films of this type.

The "Famous Films" on Tuesdays constitute quite simply, a survey of famous films of the past, and no attempt is made in these showings, to explore aesthetic and technical possibilities.

The establishment of a large film library is an enourmous task, and almost financially prohibitive, since first of all, the rights to hold and show the films must be allowed by the original owner or producer, and this presents a vast world of complications and complexities. Secondly, a print of the film must be paid for by the library, and this is a great expense.

However, in the matter of contemporary experimentalists, we constitute a clearing-house for their films, arranging rentals to other outlets, universities, schools, etc. Perhaps some day we will build an actual library of prints. But for the time being, that is ably accomplished by the Musuem of Modern Art Library in New York since they are founded on a grant given by John Hay Whitney.

Thank you very much for your enthusiastic interest in our cinema efforts,

Most sincerely yours, Frank Stauffache

on the part of the critics did not deplete the attendance at all, since the event has drawing power on its own, and usually had standing room.only. But it leaves no record in print of the unusual and successful effort in behalf of the experimental cinema.

I have not heard from Pincus for several weeks. DREAMS ran here four weeks, the same as in L.A. Emilia Hodel (who wrote a swell criticism of it) told me the other day that Pincus intends running it again. At the opening of the Opera season he began running a series of Italian and French operatic stuff to coincide with the enormous amount of opera publicity current. I shall try to dig up all of the criticisms on DREAMS from the local papers. The Chronicle's John Hobart was the worst. Thanks to him, our film series received sparse notice in that paper. He is a drama man, and dislikes experimental movies. All of the other papers treated DREAMS with respect. Incidentally, I note in the N.Y.Times that it is again running at the 55th Ave Playhouse, and a columnists note says it is paying off.

Your 16mm reductions of FILMSTUDIE, etc. were the high spot of our series. May I allow the California School of Fine Arts - which conducts an experimental film class under Sidney Peterson - to run these, and your recorded speech, once? I am aware that you intend to use this material sometime in the Anthology, and to all requests that I've received as to how those films can be rented I have replied that they were your property, and could not be shown again except through you - but this class is very small, and quite serious.

Again I wish to thank you and I wish to thank you in particular - for the tremendous help that you've given Art in Cinema, which has made it the most meaningful and successful series so far - even though the papers more or less ignored us. Now I've got a stack of letters to answer. But I'll have time to get all the criticisms on DREAMS for you, and to see that all the paintings are packed carefully. Also, financially the series came out on top, and we'll be able to send you something, if not for rental fees - at least as a token, in part - for your wonderful and generous aid. I'll write again when I have collected the criticisms, etc.

Best of luck,

Sept. 7,1948

Dear Paul,

I do hope that you will excuse this almost unpardonable delay in answering your good letter of almost one month ago. The commencement of our film season had me terribly busy, and this year, with very little clerical help. Besides, the response has been as good as ever, if not better, and so when September is over I shall be ready for the rest cure.

I'm sorry I missed you in L.A., both coming and going to New York. I tried plenty of times, but there was never any answer to my phone calls. N.Y. was extremely stimulating, of course, and I found myself spending most of my time in the midst of film doings. Among other things I spent considerable time with Miss Sue Marsh of the American European Literary Agency, learning about the Emmer films. Mrs. Keene was abroad at the time. That was in July. At that time, the Italian consulate in Canada had the 16mm. prints of all the Emmer & Gras films, and for some reason, would not send them back to New York. That is the reason you did not get them as scheduled. The Museum of Modern Art had 35mm. prints, and I saw them there at a showing arranged by the National Board of Review for the purpose of determining whether or not they would pass on them for commercial release. Since then I have received word that the 16mm. prints would be available about the end of Sept., and upon that I took the chance of putting at least the one title in the announcement. But I am still sceptical. (They would be available from the American European Agency, that is.)

Here is the data on the other titles:

THIS DAY,	approx.	425 ft.;	silent;	rental,$15.00
FILM 1941,	"	200 ft.:	sound;	
LE BIJOU,	"	350	sound	$35.00 for all three.
Idyl	"	400	sound	
MYSELF WHEN YOUNG		300	silent	rental,$10.00
IN THE SEA		350	silent	" $10.00

All of these are distributed by Amos Vogel(Cinema 16, 59 Park Ave. New York 16). The rentals are those he is charging me - they may alter. I wouldn't know. They are all quite good in an experimental way.

A COLOUR BOX, approx. 175 ft. sound, rental $5.00

SWINGING THE LAMBETH WALK (Havn't seen this yet, so I don't know the length), sound; rental, $5.00.

LAND WITHOUT BREAD, 800 ft.; sound; rental $6.00

These three ar available from Museum of Modern Art Film Library on 16mm. We are also getting Ralph Steiner's H20 on 16mm. from them.

ZIGZAG, Length approx.300 ft., will be about $10.00 rental. It went over quite well, but I am adding 20 more feet to it. It is with a sound track, and in color.

NO CREDIT... Leonard Tregallus' address is 2616A Parker Street, Berkeley. I don't know the length or the rental.

LIFE AND DEATH OF A SPHERE...Dorsey Alexander's address: 2620 Regent Street, Berkeley. Length, about 150 ft. quite interesting. Don't know what he wants for a rental yet.

CLINIC FOR STUMBLE is a new Peterson dance film, no connection with WHITE ROCKER. Its still in a working stage, so I have no specifications on it yet.

The Richter films were reduced specially for us from his 35mm. negatives(we're paying the reduction costs) after a deal with Richter and his distributors fell through. I saw quite a bit of him in N.Y., and in L.A., and then he came here to San Francisco with me for a few days. He wanted Art in Cinema to have the S.F. premiere of his DREAMS, but his distributor didn't take to the idea. Rosener would accept our sponsoring the premiere at his theatre, but we didn't go for that, either. As a consequence, Richter made up for it by letting us show these early films of his. I doubt very much if he would let anyone else show them because he and Herman Weinberg intend to make a commercial release out of them to be called THE MOVIES TAKE A HOLIDAY, a kind of history of the avant-garde. In addition to those in the announcement, there is also one called INFLATION. Its a pity they cannot be freely rented because they are all among the best avant-garde films I've ever seen. At any rate, you might write him.

Lastly, I'll be able to tell you more about BRAZEN HORSEMAN in a few weeks.

I guess that's about all. If you can make it up here for one of the programs, we'd be very happy to see you again. Our projection setup has been improved quite a bit with a new auditorium and a couple of arcs. I managed to get together a fairly interesting gallery show of stills and Richter scroll paintings. Thanks very much for offering the musical score to NOSFERATU, but Paul Velguth did a good job, as usual. And thanks for your own film sources.

Sincerely,

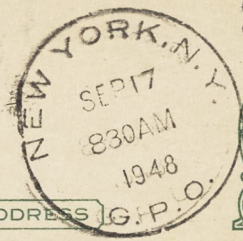
Dear Mr. Stauffacher — I have heard that your program is quite a success from a friend who has just come from San Francisco. Congratulations.

Could you send me a copy of the whole program as I would like to have it for my files. I'd appreciate this very much.

Very sincerely yours,

Francis Lee

Francis Lee
413 West 21st St.
New York 1, NY



THIS SIDE OF CARD IS FOR ADDRESS

Mr. Frank Stauffacher
Art in Cinema Society
San Francisco Museum of Art
San Francisco, California

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

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JOSEPH L. EGAN
PRESIDENT

1201

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1948 SEP 17 AM 7 34

FRANK STAUFFACHER=

SFRAN MUSEUM OF ART CIVIC CENTER=

OSCAR LEFT PACIFIC DAYLIGHT ARRIVAL 6 OCLOCK=

ELFRIEDE FISCHINGER=

ELFRIEDE 6=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

BLAKE-MORE GODWIN, DIRECTOR OTTO WITTMANN, JR., ASST. DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

September 22, 1948

Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Sir:

This year I am organizing the juvenile film program for The Toledo Museum of Art. I am extremely interested in your program for this August and September for which I have an announcement. In general, I have to organize our program for ages six to sixteen, but a considerable of parents attend one of the three weekly showings. I would like to know whether or not you would suggest any of the films you have listed as being appropriate and understandable for children. I don't anticipate any difficulty in showing non-objective films to children unless they are very long. So far, I am planning our program through December without banking on using any of your films, so that I am not immediately pressed for time, but I am eager to find out whether or not we can have any of them in the period from January through May, 1949. I would be very grateful if you could give me advice in this matter and information as to approximate running time, details as to availability and rental prices. Would I rent the films through you or through their owners? I also have hopes of getting an adult film program started here some time late this winter. In anticipation of that I would like as much specific information on each film as you can give me and I would also like an idea of how much the entire program is costing you. I realize that I am asking a great favor of you but considering the difficulty of organizing a film program like this, I will be tremendously grateful to hear from you.

Sincerely yours,

Huldah W. Curl

Huldah W. Curl
Instructor
School of Design

HWC:LKL

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JOSEPH L. EGAN
PRESIDENT

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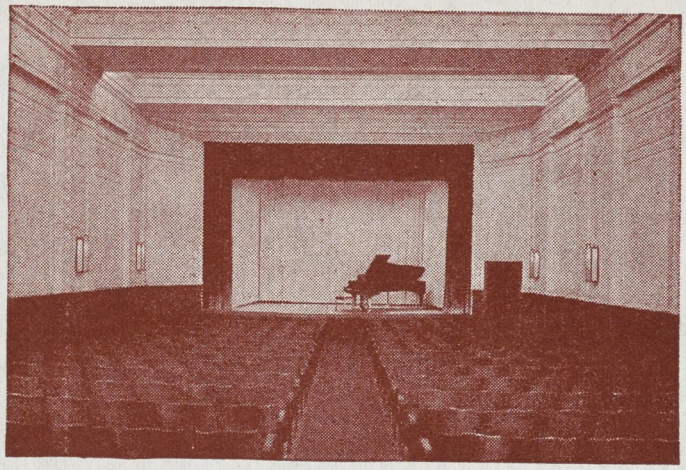

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September 24 1948

The Art In Cinema Society
The San Francisco Museum of Art
San Francisco, California

Gentlemen:

Your ART IN CINEMA Series has come to my attention through a friend who attended some of your programs in August.

The material should hold a great deal of interest for many Chicagoans, and I would like to find out the possibilities of presenting a similar series in Kimball Hall.

Information concerning the availability of films, the type of equipment used and any knowledge from yourexperience which you would care to give, will be greatly appreciated.

I will look forward to your reply and extend all good wishes to you.

Very truly yours,

W.W. KIMBALL COMPANY

James W. Fisher
Hall manager

JWF.j
enc.
air mail

Marguerite Seeley
130 W. College St.
Oberlin, Ohio

October 2, 1948

Art in Cinema Society
San Francisco Museum of Art
San Francisco 2, Calif.

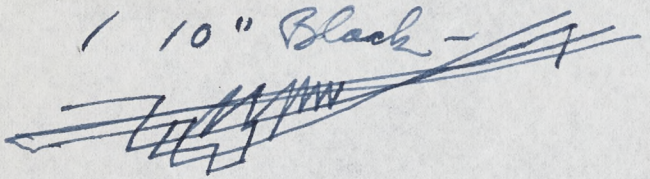
Dear Sirs:

I am attempting a compilation of the work which has been done up to this point in the experimental film, including all attempts to use the camera and the person behind it as a creative rather than merely a recording instrument. I have heard about your series of films which was presented in 1946, and about the catalogue which was put out in 1947, called "Art in Cinema". Are there still available any issues of that catalogue? Could you let me know of any other sources of similar information; as to the purpose of the abstract work in film, what has been done up to now, and what are the plans that have been formulated for future work? I would appreciate it very much, as would the art department, which at the moment has no such information on this aspect of the experimental film.

Sincerely,

Marguerite Seeley

Victor 12" 36133 A-B
36158 A-B
Victor 10" 20445-A-
20525
20344
Vox album 643
Victor 11" 20592
album P-40
1 10" Black-



Bolero

Oct 3rd

Dear Mr. Stauffacher,

Weeks ago I sent you the film you asked for. no reply.

a week ago you were planning to show it. You promised to return it promptly. no film.

Whenever you wrote to me, you received an immediate answer.

You got what you wanted, but you haven't given me the slightest acknowledgement. Nothing but complete indifference.

Do you like to be treated that way?

Cordially,

Elwood Decker

1311 N. Laurel ave

Hollywood #6

the *jean turner art center* · commercial art · fashion illustration
pent house · 133 geary street · san francisco 8 · telephone exbrook 2-5815

October 4, 1948

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

After your visit we contacted the American President Lines in regard to the original "INDIAN PARADE".

Apparently they had been misinformed, since they thought that this had been done by Al Camille. However, the Public Relations Office of the Steamship Company checked with the agency and were told that this was in error - the painting is not an original of Al Camille -- but the credit is yours. We are hastening to place your name in its proper place as the artist, and wish to offer our apologies for this oversight.

Do come in to see us again --

Sincerely,

Jean Turner

JLT/bp

Coll Stevens
coll Josephine

Oct. 4, 1948

Dear Hans,

I'll have to beg your forgivness in my long delay in writing you. Please do bear with me - so many mixed-up projects have piled up in the past few weeks, and in the midst of it all I have been moving to a new flat. It was all I could do to see that the film series was completed with the wonderful verve that it began with; and it did, thanks in large part to you and all of your help. Throughout the entire series, the burden of the work fell to me without any help at all with the correspondence and arranging of programs. Although it all met with as much enthusiasm as ever - if not more - I don't feel that I could put it on again singlehandedly, unless I could devote my full time to it.

The recorded speech went over very well, receiving good applause. The gallery show is coming down today. I don't know if the gallery registrar has written you that the condition report she sent you was highly misleading as to the condition of your packages when they arrived here. It is her duty to take careful note of the condition of exhibits upon their arrival here, and to make out a report. It always sounds worse than it actually is, as I could see nothing out of sorts with anything when it was unpacked for hanging, with the exception that the edge, or end of one scroll painting, at the point where it is attached to the wood end was slightly torn.

The newspaper critics treated Art in Cinema rather shabbily, I thought - and this goes for Man Ray too, who was interviewed at length by Spencer Barefoot of the Chronicle for a special feature article, which was never done as it was superceded by a large show of Picasso, Gris and Miro, and, among other things, the opening of the Opera season. Spencer had prepared to write up your show in conjunction with DREAMS and the other films we had of yours but it was never done in lieu of the same reason. As far as Art in Cinema goes, this runaround

Oct. 4, 1948

Dear Mr. Decker,

I'm terribly sorry about my neglect in answering your letters and in acknowledging your film's arrival. I must plead guilty not only to you, but a number of other correspon dents, and my only excuse is that the entire burden of putting on this latest film series has fallen to me without a bit of clerical help, or any other kind, for that matter. The museum seems to have a great many projects going at the same time, and without enough hands to help out. Besides, I'm involved in other work, outside. So please accept my apologies.

Also, I wanted to study those program notes that you sent to Richard Foster some time ago - in the light of seeing your film, - and bring up a number of points that have occurred to me. I would still like to do this, perhaps in a week or so.

We ran your film twice, once here and once for a group of students at the Calif. School of Fine Arts, under Sidney Peterson, in his "Workshop 12", which is an experimental film group. Peterson wanted to show them several abstract studies since they are particularly interested in this type of film.

I've sent LIGHT MODULATOR off today, and for the two showings we will pay you a rental of $20.00. Your first letter stated that your rental price would be $5.00, but in keeping with Art in Cinema's policy of paying what in can afford to individual film makers (and knowing how expensive a medium they are working in), this additional figure will be forthcoming around the middle of the month.

I wish to thank you again, most sincerely,for your cooperation, and again say that I hope you will forgive my seeming neglect. And in another letter soon I would like to discuss your film with you.

Sincerely yours,

Frank Stauffacher

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSIONERS: EDGAR B. WHITCOMB, *President* - MRS. EDSEL B. FORD - K. T. KELLER - ROBERT H. TANNAHILL

EDGAR P. RICHARDSON, *Director*
WM. A. BOSTICK, *Administrative Asst.*

October 5, 1948

The Art In Cinema Society of the San Francisco Museum of Art
Civic Center,
San Francisco, California

Dear Sirs:

I was very much interested in looking through your program of the August and September films. I am in charge of our film program here and we try to include abstract and experimental films along with our feature ones also. We have shown two by James and John Whitney, Maholy-Nagy, Maya Deren and the Giotto ones by Luciano Emmer. Many names of the younger California experimenters, however, were new to me. Would it be too much trouble for you to give me the addresses of such people as Leonard Stark, Francis Lee, Jordan Belson, Dorsey Alexander, Ernest Beadle, Elwood Dekker and Vladimir Nilsen? Could you give me any idea as to their reception by your audience?

(Gilbert Silvas)

As you know, it is somewhat discouraging to try to secure films from some of these people such as Hans Richter and Luciano Emmer.

I should appreciate very much any information that you could send on and I am enclosing a flyer of the first half of our present season in case you are interested.

Sincerely yours,

Elizabeth H. Payne

EHP;h

Elizabeth H. Payne
Educational Department

FRANK: NOTE THIS WIRE * AND IT SHOULD GO TO NAT, AS IT WAS SENT COLLECT * I HAD IT CHARGED TO THE MUSEUM ACCOUNT, SO NAT WILL HAVE TO HAVE THE ORIGINAL FOR REFERENCE WHEN THE BILL COMES IN.

29/192-313

Col. Lee – Col. – 9th & 10th
Tehuantepec

OCTOBER 6, 1948

PREPAID

TWO WIRES ONE COLLECT FROM N.Y. AND ONE IN ANSWER, BOTH CHARGED TO ART IN CINEMA

FRANK STAUFFACHER, S.F. MUSEUM OF ART, CIVIC CENTER, SF

SMILING MADAME PROGRAM LAND WITHOUT BREAD AND BARBER SHOP YOU PROJECTED 9/17 NOT RECEIVED WIRE RETURN DATE AND RECEIPT NUMBER AS NO POSTCARD RECEIVED.

E.E. KERNS, MUSEUM OF MODERN ART

ANSWER

E.E. KERNS, MUS. OF MOD. ART, 11 WEST 53rd ST., N.Y. City, N.Y.

MADAME BEUDET ETC SENT RAILWAY EXPRESS 9/27 RECEIPT 192-313 SORRY MIXUP IN SHIPPING DEPARTMENT.

STAUFFACHER, S.F. MUSEUM OF ART

Oct. 6, 1948

Dear Ted,

THE UNCOMFORTABLE MAN was shipped to you today via railway express. The only excuse for the delay after our end-of-Sept. showing is that I've been swamped with work, and just couldn't get to it. There will be a rental payment of $20.00 which I will also send to you in a week or so.

The film was run to an extremely interested and huge audience, and received a very good hand. I was at wit's end trying to arrange our last program - too many abstract things. Your film arrived just in time to get it on the mimeographed program notes. I didn't even have time to screen it beforehand. Nevertheless, it went over big. I must say, however, I do not agree with your musical suggestions for the accompaniement. I'm aware that I'm talking to the boy who arranged most of the M.M.A. Film Library programs music, but nevertheless.....How can you suggest anything at all by Brahms or Debussy as accompaniment to a rather straighforward film that amounts to a pretty interesting documentary of New York, whether it was supposed to be or not? That's what struck so many of us here - the whole film seemed permeated with a certain quality of New York, specifically, a quality I've never before seen caught on film. The choice of angles, the trick work, the compositions and cutting were all superb. I think it fell down - as so many of these experimmntal films do - in the acting, which immediately tagged it as amateur, particularly in the office sequence. But I was talking about the music. We played Stravinsky's Symphony in Three Movements, opening right on the nose with the very first title. With that cue you mentioned to change to hot music, we changed over to put on a little ten-incher by Sister Rosetta Tharpe, called Didn't it Rain? I tell you, the effect was absolutely terrific! The quality of jazzed-up emotions mingled with the religious placards, the little kid urinating in the gutter, the revelry, etc. was matched beyond belief. Please try these suggestions; Although they were a result of last minute necessity, a lot of people thought there was a track with the film. Incidentally, the Rosetta Tharpe record will end exactly with the film's end if that section is run at 24 frames instead of 16.

Please pardon my preoocupation with the music - but I was so startled by the effect that I determined immediately to urge you to give it a couple of trys anyway.

Here I want to thank you for sending it so promptly. It saved the day for me by creating a well balanced program. I hope my delay in returning it [illegible] has not been inconvenient to you.

I would most certainly welcome a letter from you if you're not too busy.

Best regards, and sincere thanks,

Frank Stauffacher

cdyl

Oct. 6,1948

Dear Amos,

To explain Beadle's film arriving on a slightly oversized 800' reel - our projectionist let the reel it came on go out with some other film on it - as they often do - and I had a hell of a time finding even another 800' reel around town - let alone one that would fit the original can. I hope this doesnIt trouble you too much. I would have sent a can to fit if I could have bought one - but I couldn't.

The series is over, Thank God! It was very successful, but more work than ever, and I have a feeling that a lot of people who have written to me - Francis Lee is one of them - and who have received no answers - will bear with me a short while longer, as at this point I'm attempting to clear the stack up.

The bookeeper has sent your check ~~yesterday~~, I believe, and so you should get it at least within a week. The extra sum was added to the Lee bill as we agreed.

I want to thank you sincerely for your help on this series. I will be able to forward you additional names and addresses shortly.

Will write again within a few weeks.

Sincerely yours,

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6 October 1948

Museum of Modern Art
San Francisco, California

Dear Sirs;

I am interested in obtaining some of your films for showings in the near future to a group interested in the development of the motion picture. Please send me your catalogue of film programs and films available for rental.

I would appreciate being put on any mailing list that you might have in conjunction with your film department or other department of the Museum. I enjoyed your publication on the "Art in Cinema" and thought it most interesting.

Sincerely,

Gordon R. Ray

Gordon R. Ray

Box 145, College Station
Pullman, Washington
7 October 1948

Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, 2, California

Gentlemen:

There is enclosed a check for the amount of two dollars, twenty-five cents ($2.25) for which please send me a copy of your publication entitled: Art in Cinema.

This book, which came to the Campus of the State College of Washington as a part of the exhibit, "Western Books, 1948", has created wide interest in a series of experimental films. Unfortunately we are concerned about the practical side of the organization of such a series. Could you give us information as to the probable cost of such a program and as to the best means of sponsorship?

Any information you might be able to send me will be most gratefully received.

Very truly yours,

David C. Libbey.

David C. Libbey.

Book Sent
10-11-48
PEQ

Amos Vogel
Executive Secretary

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October 8,1948

Dear Frank,

I wonder if you would be good enough to send us payment on our films. Lee, for one, keeps after me as he really needs the money.

By now we have received all prints. Beadle's only arrived here yesterday.

You could help me in one other respect. After a showing of Joseph Vogel's "House of Cards", a bit of bad feeling seems to have arisen on his part. He first stated that his film had not been treated properly,i.e. had not been returned to him in as good as condition as when it was sent. He perhaps overlooked the fact that we showed his film on several occasions over a number of weeks-hence, there may have been -unavoidably so- some deterioration. At a later date he stated that someone else (unnamed) had offered him several hundred dollars for the distribution rights on his film,and was somewhat upset that we did not (because we could not) offer the same.

In any case, I should very much like to normalize relations with him, as I very strongly feel that he is definitely one of the relatively few contemporary experimental film makers who are serious and show genuine creative talent. I am much interested in his further work and progress and would like to show any new films he may be making as well as re-show his "Card" film to our members. As a matter of fact if a new soundtrack could be made,or if something could be done about the sound, his film may have commercial possibilities.

I wonder if you would be good enough to get together with him and to attempt to explain what it is difficult to explain from New York; the nature of our organization,the people in it,etc. I am sure you know what I mean.

Is MOTHERS DAY ready yet? Please send it immediately for the Parker Tyler-Siegfried Kracauer preview.

Sincerely,
Amos Vogel

59 park avenue, new york 16, n. y. • mu 9-7288 mu 7-6770

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSIONERS: EDGAR B. WHITCOMB, *President* - MRS. EDSEL B. FORD - K. T. KELLER - ROBERT H. TANNAHILL

EDGAR P. RICHARDSON, *Director*
WM. A. BOSTICK, *Administrative Asst.*

October 11, 1948

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Thank you very much for your letter telling about films which I found extremely interesting. It also cheered me up somewhat to learn that other museum people working with films feel frustrated also at times when things get tangled up. As a matter of fact we got into considerble difficulties at the time we presented the group of films including those by Giotto. Originally we showed two films--Giotto's Frescoes and Jerome Bosch's "Earthly Paradise" through the American Committee of the Italian War Monuments at the time of an exhibition of the Italian War Monuments also shown here. They proved so interesting that we tried to get them back for a repeat performance but had considerable difficulty securing them through Mrs. Frances Keane, present handler of the Emmer Films. Finally through the courtesy of Craig Smyth of the Frick Collection, we did get them plus two others --another series of Giottds Frescoes and a group of battle scenes by Uccello and Piero Della Francesca. Our audience and staff here found the films extremely interesting and if you can pry them out of Mrs. Keane, 471 Park Avenue, N. Y. City, I think you people would undoubtedly enjoy them. She is the kind of person, I must admit, who apparently ignores telegrams as well as letters.

I was glad to hear what you said about Hans Richter as I had spent considerable time trying to pin him down about DREAMS THAT MONEY CAN BUY. I will just give up that idea for the time being in view of what you told me.

I shall be very glad to secure the mimeographed index of the films you have shown together with sources and other data. We have shown most of our experimental films only as short forerunners of feature films. Do you find that your audience found a group of straight experimental ones interesting enough to hold their attention for an entire evening? I hope you will keep in touch with me from time to time for I am very much interested in the things you are doing at the San Francisco Museum and thanks again for the copy which you promised to send here.

Sincerely yours,

Elizabeth H. Payne

Elizabeth H. Payne
Educational Department

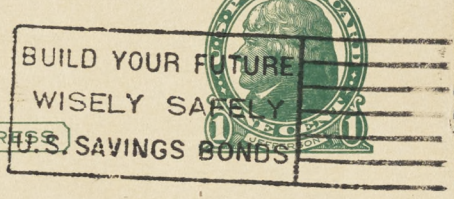
EHP;h

8/12/48

Dear Mr. Stauffacher: if you'll use the LOBSTER film in September, please don't send it back now. I stood in line for half an hour to ship it air express and I would not want to do the same job twice. If there should be an urgent demand earlier, I'll let you know.

Best regards,

L. Moholy-Nagy



Mr. Frank Stauffacher
Art in Cinema Society

San Francisco Museum of Art
San Francisco, California

Oct.11, 1948

Ruth I Mahood
Division of Education
Los Angeles County Museum
Los Angeles 7, Calif.

Dear Miss Mahood,

Please excuse this long delay in answer to your letter of Aug.20th regarding some of the films shown on our Art in Cinema series Four. I hope it is not too late to be of some help to you.

I was under the impression that Paul Ballard had something to do with the films shown at your Musuem, and some months ago I gave him all the sources that I had. However, if such is not the case, I would be most happy to send you a copy of an index of all the films we've shown, which will contain all the data, including sources and addresses. This index will be ready in a week or so, and is the result of many requests for our film sources. Since Art in Cinema is an attempt to be in some measure, to get the work of individual film workers circulated, we are most happy to issue the index.

Thank you very much for your interest, and you should receive the list in a few weeks at most.

Sincerely yours,

Frank Stauffacher
Cinema

Oct 11, 1948

Columbus Gallery of Fine Arts
East Broad Street at Washington
Columbus 15, Ohio

Dear Mr. Beach,

Please excuse this long delay in answer to your letter of Aug.27th regarding our film programs known as Art in Cinema. I hope it is not too late to be of some help to you.

We have not shown 35mm films since our first series in 1946 since it was not feasible to continue with the expense, etc. of the large projectors. We now have 16mm arcs, and all the films listed on the announcement are of that size. In addition, because most contemporary experimental film workers use the substandard size film, and because Art in Cinema wishes to provide an outlet for these experiments, the 16mm projectors seemed most appropriate.

As to the films themselves - they were gathered from many different sources, and the listing is the result of many months of letter-writing, probing, uncovering, and a trip to New York. The sources are so varied, and are rented under such diversant conditions, that we are preparing an index, with sources, addresses, etc., of all our films shown to date. We would be most happy to send you a copy when it is completed. We do not actually maintain a film library here, with the exception of a few small things - mostly abstract works.

After our first series in the Fall of 1946 we published a symposium on the subject under the title "Art in Cinema". This catalogue does contain all the sources of our first series, although since then there are a great many more. This present index is an attempt to bring the list up to date. I am enclosing announcements of previous series, and one on the catalogue.

Thank you very much for your interest, and you will receive a copy of the index in a few weeks.

Sin cerely, Frank Stauffacher

Oct 11, 1948

Elizabeth H. Payne
Educational Department
The Detroit Institute of Fine Arts
Detroit 2, Michigan

Dear Miss Payne,

Thank you for your letter of October 5 inquiring about our Art in Cinema programs. It is good to learn that you also conduct showings of experimental films, and we would be most happy to supply you with any information we have, well aware of the difficulties of getting together a program of such films.

We are preparing a mimeographed index of all the films wexhave shown, together with sources, data, etc., and will send you a copy as soon as completed. This should supply you with a good selection of source material.

Although we announced the Luciano Emmer-Enrico Gras RACCANTO DA UN AFRESSCO, we did not get it. I was in New York during July, and spent considerable time with the American European Liteary Agency, who were handling this and other films of the same two. They were tied up in quite a tangle with distribution rights, etc., but with the promise that they would be available by the date which I announced - which they were not. I am therefore surprised to see that you have already shown at least one of them -- before the tangle ensued, I presume. Did you get this film from the above named source?

Richter is another matter. Because we have done considerable advance publicity through our catalogue "Art in Cinema" for his DR MS THAT MONEY CAN BUY, and because he is more or less a personal friend of mine, he did have reduced to 16mm, the films appearing in the announcement., in order to let us use them on the series. However, I doubt if he would allow them further circulation since he intends to use them sometime in the future in a kind of an
thology of the avant-garde he wishes to prepare.

You should receive the index within a few weeks at most.

Oct.11,1948

Huldah W.Curl
School of Design
Toledo Musuem of Art
Monroe Street at Scotswood Ave.
Toledo 2, Ohio

Dear Miss Curl,

Please excuse this long delay in answer to your letter of Sept.22, regarding our film sources for Art in Cinema, etc. I do hope that it is not too late to be of some help to you.

Most of the Abstract films we have shown are short - from five to ten minutes as a rule, and most of them would be well suited for children's programs, it seems to me, particularly the films of Oskar Fischinger, whose address I will forward to you as one source in an index of sources that we are now preparing in answer to numerous requests. In fact I would imagine that children would take more naturally to the majority of abstract films than the average disinterested grown-up. At any rate, when our source index is completed, I will check those I would recommend unconditionally for children.

There is a German film available on 16mm. from either Brandon Films, 1600 Broadway, New York City, or the Musuem of Modern Art Film Library,(I've forgotten which) named Emil and the Detective, or under its German name Emil und die Detektiv. It is a most delightful film for children, and for grown-ups as well - although it was, I beleive, made primarily for children of about the age you mention. Although it is spoken in German, and has English subtitles, the action is so simple, charming, and direct, it can be easily followed by visual attention alone. I think this would be wonderful for such a program.

We do not maintain a film library here at this Musumm, with the exception of a few items. All the necessary information will be contained in this index, which should reach you within a few weeks.

Thank you very much for your interest, and feel free to ask us whatever questions you may have regarding films.

Yours very truly, Frank Stauffacher

Oct.12, 1948

David C.Libbey
Box 145, College Station
Pullman, Washington

Dear Mr. Libbey,

Thank you for your letter of Oct.7, inquiring about the practical side of putting on an experimental film series; and thank you for your catalogue order. As you will note in this publication, there is a list of film sources near the end. This list covers all of the films listed or discussed in that particular catalogue. Since then we have uncovered considerably more material, and at the present time an index, with sources, addresses, rental fees, etc. is being prepared, and we will send you a copy when it is ready.

A university, museum, school, or any such organization is the best sponsorhip for such a series. It must be organized on a non-profit basis since many of the most important films are to had from the Museum of Modern Art Film Library, New York, and their collection is available to non-profit setups only. It is quite unfeasible to attempt the showing of these films on a commercial basis - film copyrights being so complex and difficult. Besides, the general public is quite apathetic.

Provided that your overhead is reduced to a minimum - that is one reason why a university or school sponsorship is practical - the actual cost of renting the films is surprisingly low. Of course the fee varies with the source. Those from the Modern Art Film Library generally rent for $20.00 a feature film per showing, and $3.00 to $8.00 for shorter films. Outside of that, I would say the average rental fee is about $10.00 per film. But this is very general, and the overall cost of a series wo ld of course depend upon your selection and number, and so forth.

When the new index is ready, it shou d provide you with a fairly large selection of shorter things that can be rented aside from the Museum of Modern Art Film Library's list. I would also suggest your writing them for one of their catalogues. The address is 11 West 53rd Street, New York City.

The best of luck with your film showings,

Sincerely,

Frank Stauffacher

Oct.12,1948

James W.Fisher
Kimball Hall
306 South Wabash Ave.
Chicago, Ill.

Dear Mr. Fisher,

Please excuse this long delay in answer to your letter of Sept. 24 regarding our Art in Cinema film series. I do hope that it is not too late to be of some help to you.

We use two 16mm arc projectors for our showings. Practically all of the films available are now on 16mm. The rental fees vary, of course; but the greatest expense in putting on a film series of this sort is the overhead - the cost of an auditorium, projectors, etc. In your case it would appear to be at a minimum since you yourself would be conducting the series, at Kimball Hall. A great many of our films - particularly when we first started two years ago - came from the Museum of Modern Art Film Library in New York, and none of their films can be shown commercially, that is, no addmissions can be sold at the door. A series subscription must be issued, or a film society must be organized. While you will get very good attendance, provided the series is adequatly publicized, it is unfeasible to attempt showing this sort of motion picture on a strict commercial basis.

We are preparing an index of all the films we have so far shown on our four series. This index will contain the sources, rental fees, etc. and should provide a helpful list in organizing film showings. As soon as the index is ready, I will send you a copy. Following our first series in 1946, we published a symposium on the experimental film, together with sources, addresses, etc., entitled "Art in Cinema". I think it is still available at most large bookstores. If you are interested, and cannot find one in Chicago, the bookstore of the musuem could send you a copy. The price is $2.25. At any rate, the new index will be issued free of charge, and I will forward a copy to you.

Thank you for your interest, and if you have other questions, please feel free to write us.

Sincerely yours,

Frank Stauffacher

Oct.12,1948

Marguerite Seeley
130 West College Street
Oberlin, Ohio

Dear Miss Seeley,

Thank you for your letter of Oct.2 regarding our experimental film showings, and for your catalogue order - I assume it was a catalogue order. A copy has been sent to you under separate cover.

There is,actually, very little collected material on the experimental film. However, there is a rather extensive article on the subject in this current issue of Hollywood Quarterly(University of California Press), by Lewis Jacobs, entitled "The Experimental Film in America". The article will eventually appear in a British publication on the experimental film. The work is appearing in Hollywood Quarterly in two parts - Part One having been issued in the last, or Spring number. Part Two is current. It covers the field quite well, although new names and new films appear very rapidly these days, and such an article can only survey the field up to the point of its date. For example, this treatise is being published now, but it was written last year, and since then, a host of new names - and important ones - have come up who consequently do not appear. It is also extremely difficult to give the right amount of critical space to the right works. It is a rather confusing subject to delve into because it is so scattered, and critical standards are likewise scattered. A work such as you are attempting is indeed worthy.

The subject was loosely covered in an article that appeared in the May,1948 issue of U.S.Camera under the title "Creative Films". However, this treated of the activities in and around San Francisco only. The information is not altogether correct, but it may provide some help. A more authoritative piece will be published in a forthcoming issue of California Arts and Architecture , and I understand that another will be published in Popular Photography. I do not know the exact dates of their appearance, however.

We are preparing an index of all the films we have shown, together with data, sources, addresses, etc. I will

Forward a copy to you as soon as it is completed. It may provide some help.

From a historical point of view, the experimental film has been touched upon in just about every good book on the history or theory of motion pictures. But it has never been really subjected to sustained study. The bibliography contained in our "Art in Cinema" catalogue lists most of the important books, but you no doubt already aware of the majority of them. In every case the subject is inadequately treated because there has been no central clearing ground.

I am enclosing announcements of our past film series. Data on almost all of the films will be contained in the index which you should receive within a few weeks.

Best of luck in your work,

Sincerely,

FranknStauffacher

Oct.12,1948

Dear Mr. Decker,

Martin Metal has left the Institute of Design and is here now at the University of California. He has recently returned from a trip to Australia, with material for a traveling exhibition on Australian native art which will be circulated by this museum. However, I havn't seen him for a week or so. He has COLOR, and I'm sure he would be glad to let you see it. It is about the same length as LIGHT MODULATOR, and silent. Next time I see him I'll tell him of your interest. I don't know how much he wants for rental - if anything.

Sybil Moholy Nagy is coming here soon, but I don't know when. Perhaps Metal can enlighten me, since he is a good friend of hers. All of my correspondence with her showed a person with extreme good will and intelligence. I imagine she has just about everything that Moholy produced, including his work in experimental film. She is interested in film herself, and worked with Moholy on all of his work in this medium. If you care to write her, here is her address: 2622 Lakeview Avenue, Chicago 14, Ill.

I'm still unable to get at that long letter to you in which I'd like to talk about your film - but I will!

Best,

Oct.12,1948

Gordon H. Ray
Reid H.Ray Film Industries, Inc.
2269 Ford Parkway
Saint Paul 1, Minn.

Dear Mr. Ray,

Thank you very much for your interest in our Art in Cinema programs. We do not maintain a film library here at the museum, with the exception a few small items. All of the films we have shown have been rented or borrowed from varied sources. The idea behind the Art in Cinema project has been to provide an outlet for the individual film experimenter who ordinarily finds difficulty in reaching a large audience. It is true that all of our programs have contained a great deal of historically interesting material, but this has been for the purpose of exploring what has been done, as well as what is being done, and what could be done.

However, we are preparing a kind of index, with sources, addresses, and other data, of all the films we have shown. This should be completed within a few weeks, and I will forward a copy to you. I am also enclosing the announcements of past series. Other than this, we have issued nothing else on films, aside from the "Art in Cinema" publication. A monthly bulletin is also enclosed. This, together with any other general mailing pieces issued monthly will be sent to you, if you so wish, for 25¢ peryear.

The only way to organize such a series as you mention would be to select what films you wish from the list, and contact the various persons owning them. With the exception of the Musuem of Modern Art Film Library, New York, there is no central source for this very widely scattered type of motion picture.

Most sincerely yours,

Frank Stauffacher
Art in Cinema

Oct.12,1948

Dear Amos,

You should have received the payments by now, as they were sent off to you a few days before my last letter.

I'm sorry the Beadle films took so long in returning. When the series ended there was quite a mad confusion in getting Richter's gallery show down, and a lot of other wall show material on film. The shipping dept. was swamped. I'm afraid we delayed some of the M.M.A.Film Library's stuff as well.

As far as I know, Joe Vogel is now in Paris. He was on the faculty of the Cinema Workshop at University of Southern Calif., you know, and the last time I saw him was when I was down there after coming back from N.Y. He was slightly depressed about his film work in general - unsatisfied, and I don't think he had completed anything since "Cards". I only saw him briefly, and we did not have any lenghty discussion. At any rate, I understand that he is acquainted with some individual in Switzerland who is influencial in film distribution, and that the purpose of his trip to Europe was in connection with his film. I get all of this information second hand, so that is all I know about him.present position. I'm sorry about the ill feeling that exists, and wish that I could help you in some way as you suggested, but he isn't here. I do remember <u>prior</u> to my N.Y. jaunt I saw him in L.A., and it was at that time he mentioned something about his film having been roughly treated by Cinema 16 - as I think I told you when I saw you in N.Y. But at that time I had not met you, so could give him no more information than he had. Its too bad these things have to happen. I hope you can straighten it out in the future. Incidentally, I do not know his present address.

I have given all of your requests for MOTHER'S DAY to Broughton, and have told him repeatedly to write you with some definite information. He is still fiddling with the sound track - having had some original music composed and recorded - so I can't tell you anything more. I do know that he wants to send it to you - but he must be profided.

Sincerely,

Frank Stauffacher

HOTEL VAN RENSSELAER
A KNOTT HOTEL
ELEVENTH STREET NEAR FIFTH AVENUE
NEW YORK 3, N.Y.

Oct.13, 1948

Dear Frank:

The film arrived safely. Thanks also for the program notes and the critical remarks. I'm glad to hear it went over. I still feel the film can be improved by some changes and possibly a track added.

My face is very red about the music suggestions I took a beating from Munson too! To excuse myself I want to say this: we have never as yet run it before a large audience and so haven't bothered to score it;I got his telegram and sent the film right off at 3 A.M.at which early hour I jotted down the first things that came into my head. I though of Brahms and Debussy (certain of their works, that is) as being of a quiet, introvertish quality which would fit some the non-action part where the lead is in his room brooding, etc. As there was no time for careful cuing, I thought the other important part was the jazz sequence--where something Gershwinish or New Yorkish would get by.Later I realized something more modern as Toch, etc. would be better. Obviously you hit upon the right numbers and we will certainly try the same.

My other "excuse" is that I haven't kept up with modern recordings;of late I have been in a different field. At the Museum I arranged piano music only. You see there is a large literature or library of music written specially for silent movies and there was a particular method of scoring them. Classics by well known composers were seldom used unless by direct cue.A definite type of program music was created (some very fine --I still hear on radio and March of Time background, etc.). I don't mean "Hearts and Flowers" either. These numbers were much more effective then peices well known with other associations.

Oct.14,1948

Dear Francis Lee,

I'm sorry that I didn't get to answer your first letter before your second arrived, and I hope you'll excuse my delay, as I really have been tied up in knots, and slowly tackling my correspondence.

As Amos Vogel may have told you, we were able to add $25.00 to the rental fee of $35.00 for your three films - all this $25.00 to go to you beyond the percentage you get from the regular rental.

Your three films were very well received, of course. And we are all most keenly interested in your new one. I don't know when we will have another Art in Cinema series - not for quite awhile. However, we anticipate putting on@ single shows from time to time, when new things come up. It is not because our recent series was unsuccessful that I say we may not put another series on for quite awhile - quite the contrary, it was highly successful - but it is a tough job to get enough material for an entire series.

I'm enclosing an announcement, as you requested, and also copies of the program notes that were used on the nights for your films, as well as other nights.

Please keep in contact with me. I'll write to you whenever we anticipate something in the way of additional showings. And thanks again, very much.

Sincerely yours,

Frank Stauffacher

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

BLAKE-MORE GODWIN, DIRECTOR OTTO WITTMANN, JR., ASST. DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

October 15, 1948

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

Thanks very much for your letter of the 11th. I am very encouraged to learn that you think so many of the films you have shown are suitable for children. I shall look forward to receiving your index of sources.

I assure you I will undoubtedly take you up on your kind offer of advice and won't hesitate to ask you for suggestions in the future.

Very sincerely yours,

Huldah W Curl

Huldah W. Curl
Instructor
School of Design

HWC:LKL

130 W. College St.,
Oberlin, Ohio

October 17, 1948

Mr. Franck Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher,

Thank you for your interest and your suggestions. The catalogue itself has been helpful, as well as fascinating reading. I am enclosing a money order for the cost. I had already found the articles in the Hollywood Quarterly, and I'll keep my eye out for the piece in California Arts and Architecture.

I am finding much more disagreement among artist's statements as to principles and advisable techniques than I had expected, although I had realized that of course there would be a great deal of contradictory thought in any field still so undeveloped. I'm very glad that I'm working on this aspect of the film.

I think the index itself will also be a contribution to the summary of work done. Thank you again for all of your help.

Sincerely yours,

Marguerite Seeley

Oct. 21, 1948

Dear Frank or Dick,

I would greatly appreciate it if the drawings that I loaned you for your wall display for this last series were returned to me. Please send them to me or inform me where I may pick them up.

Also, I should like to know if Art in Cinema intends to pay rental for the films recently shown--if so, when may I expect payment.

Respectfully,

Jordan Belson

Jordan Belson
2506 Piedmont Ave.
Berkeley 4, Calif.

BERKELEY
OCT 22
1 30 PM
1948
CALIF.

THIS SIDE OF CARD IS FOR ADDRESS

Art in Cinema
c/o S.F. Museum of Art
War Memorial, Civic Center
San Francisco 2, Calif.

Attention: Frank Stauffacher
or
Dick Foster

74 Tamalpais Rd
Berkeley 8, Calif.
Nov. 3, 1948

Dear Frank Stauffacher,

Could we have the article on films that we talked about within two weeks or so? I'd like to get it into the next issue of Berkeley if possible. As I mentioned, we'd also like to see some film scripts with a view to possible publication.

Please let me know as soon as possible.

Sincerely,

Jim Schevill

30 Nassau St.
Princeton, N.J.
Nov. 6, '48

Mr. Frank Stauffacher
c/o The San Francisco Museum
Civic Center
San Francisco, Calif.

Dear Mr. Stauffacher:-

Miss Odermark of the museum of modern art film library has suggested that I write you about my recently completed film — "Light Reflections." She feels you might be interested in showing it at your museum.

In October 1947 — a year ago — my first film "Illuminated Transparent Plastics" was shown at your museum. Since then I have completed two other films "Shadows + Light Reflections." which the museum of modern art film library is circulating — and a more recent one — and by far the best — "Light Reflections."

If you are interested in seeing these films, I will be glad to send them immediately immediately

to you to look over.

Also, I plan to be in San Francisco later this month. Perhaps I could bring my films along and show them to you then.

Sincerely yours

James E. Davis

P.S. The October issue of "Arts + Architecture" magazine has an article on my illuminated plastics — which I use in the film.

Nov. 13,1948

Jim Davis
30 Nassau St.
Princeton N.J.

Dear Mr. Davis,

Thank you very much for your letter of Nov.6 regarding your new films. I am very anxious to see them, as I remember the first one very well, and liked it immensely.

Our most recent series of experimental films showings was completed in early October, but we intend having a shorter series after the holidays - sometime around the end of Januaayy and could include one or both of your new ones at that time.

However, your letter comes at a most helpful and expedient time, and I am replying by special delivery in the hope that you might be able to help me. Some months ago, Sibyl Moholy-Nagy, the widow of the late Lazlo Moholy Nagy was here in San Francisco and she told me of her interest in abstract color films in connection with her teaching at the Unitsitsyofheesignxpne Shinggo. a great desire to have me suggest, or even send her some of the films that I might have, when she needed them. Recently she wrote that she would like to have a few films for a class session on Nov.19. But I no longer have possession of any of the films that we had during the last series, and I am at a loss to help her, without having to resort to complicated and expensive bookings on my part or on hers. I am especially anxious to aid her since she has always been most helpful and prompt in connection with her late husbands films. I do know that your films would be exactly what she wants to use, since they are in color - and deal with the medium as she is interested in it. I will be able to send a short film by Harry Smith, but it will not be enough.

It was my thought that if you could send her your three films for this lecture, she could then send them on to me after she is finished, and if you intend being here later in the month - you could pick them up here then. Of course, if you do not have a print of PLASTICS outside of the one at the Musuem of Modern Art (that you wish projected) you could skip that one, as it is much too late at this date to book it from them. The most important factor, of course, is that she receive the films on the 19th.

I realize that this request is rather bold and presumptuous on my part, but I really would appreciate it if you could help. She will pay shipping, of course, and whatever rental you might ask, provided it is not too high - although I would be glad to pay you rental in her behalf, since her use of the films is not in any way an orthodox part of her classes, and would have to be paid by herself.

At any rate, here is her address:

Sibyl Moholy Nagy
2622 Lakeview Ave.
Chicago 14, Ill.

If it is possible for you to let her use your films on the 19th, let me know as soon as possible by a telegram, collect, to me here at the Museum, so that I will know more directly, how my request to you has been received.

I do hope that you can help, and most sincere thanks if you can. She will then send them on to me, and I will see them, which I am anxious to do.

Very sincerely yours,

Frank Stauffacher

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SFA027 11 COLLECT=PRINCETON NJER 17 1054A=

FRANK STAUFFACHER=

1943 NOV 17 AM 8 28

CARE SANFRANCISCO MUSEUM OF ART=

YOUR LETTER RECEIVED TODAY HAVE SENT TWO FILMS TO CHICAGO=

=JIM DAVIS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

2622 Lakeview Avenue, Chicago 14, Illinois, Telephone Diversey 0546

November 22, 1948

Mr. Frank Stauffacher
Art In Cinema Series
San Francisco Museum of Art

Dear Mr. Stauffacher:

Thank you so much for having Jim Davis send his two films to me. I am delighted to have them - they arrived in time - and I shall show them on three different occasions.

Jim has asked me to forward the films to you after I am done with them; and I hope it will be possible for me to keep them until Wednesday, December 1st. My classes at Bradley University and the University of Chicago College are spread over a whole week, and I want to make the most out of having these films.

If I don't hear otherwise from you I shall ship the films to you Railway Express December 1st. If you have scheduled them before please send me a wire.

With best regards,
most sincerely yours

Sibyl Moholy-Nagy

30 norman st.
lincoln, mass.
nov. 17, 48

Dear Mr. Sandberg:-

your letter came this morning — and I immediately sent by air-express to Mrs. Mosely — two films. The shorter + earlier one — "Light reflections + shadows" 1948 — deals half with objects + shadows — and half with effects of reflection only. It is the one which the museum of modern art film library is circulating. It is silent.

The longer + more recent has sound (except with the titles) — and has been shown only once to date — at the modern institute of art in Beverly Hills on Sept. 24th.

I am writing Mrs. Mosely to send the films on to you. If you like either one of them I would be glad to have you use either or both of them in January. The ruling on the shorter one is #5 — on the longer one #10 - (plus shipping charges).

My plans to be in San Francisco this month have been cancelled due to the recent request from the addison gallery of american art at andover, mass. to exhibit a large group of my paintings there in Jan-

very. Also a gallery in Chicago — and one in Cincinnati want showings of my paintings + plastics.

Consequently I will not be able to get to California until after the first of the year. If you are going to show my films in January I would appreciate it if you would let me know the date — and I will make a point of being there at that time.

It would give me great pleasure to have Mrs. Mooney see my films. Mooney + I were very fond of each other and he was most interested in the early stages of my experiments with the animation of transparent plastics. He invited me to teach at his institute in Chicago during the last summer session before he died. Unfortunately I was forced to leave after two weeks in Chicago because of previous commitments + difficulties over my first film (which you saw last year at your museum). I promised Mooney to bring it to Chicago to show it at the institute. But his sudden death cancelled those plans. So I do not wish to charge Mrs. Mooney anything for the use of these films —

Sincerely yours

Jim Davis

Dr. R. Freeman
Director
Art Museum of San Francisco
San Francisco, California

Dec 3, 1948

Dear Dr. Freeman:

Before my exhibition leaves San Francisco I wish to thank you for your cooperation and the interest you have shown in arranging the exhibition at your museum. I regret it very much not to have had the chance to see you personally or not to have been present at the opening but I expect certainly to come to the coast during the coming year and to enjoy your marvelous city and its people more thoroughly.

My exhibition will open the beginning of Janumry at the Renaissance Society, University of Chicago, Chicago, Ill. and I would be very grateful if all my work would be sent there (with the same insurance attached to it as it came) at your earliest convenience.

With my best regards,

Sincerely yours,

H. Richter

ART OF THIS CENTURY FILMS, INC.

34 EAST 21st STREET
NEW YORK 10, N. Y.
ALgonquin 4-9197
PLaza 5-9249

Mr. Frank Stauffacher
Art Museum of San Francisco
San Francisco, California

Dec. 3, I948

Dear Frank:

I'm afraid that you are a little sore at me after my last letter but I insist to assure you that it was not meant as any criticsm neither of you nor of the Museum. It deplored only that my idea of the exhibition did not come out as I thought it should. I would regret very much if my last letter would change the friendly relationship between us which I have all reasons to cherish.

My exhibition will open at the begining of January at the Renaissance Society at the University of Chicago. I don't know whether I should ask Dr. Freeman (at the Art Museum of San Francisco) directly or whether my request to send all my paintings, photos, etc. to the Renaissance Society at your or the museum's earliest convenience. It should be insured for the same value as it was insured when it was sent to you. Please have my films sent to: City College, Film Institute Convent Ave., New York, 3I, N.Y.

I'm sending a letter to Dr. Freeman at the sametime of which I enclose a copy herewith.

We had a party yesterday at my home and Valerie was there more beautiful than ever. She and her husband are leaving for France in January to stay in Europe. Otherwise she hasn't changed much. How's your girlfriend and how's your brother?? You didn't tell me whether you have received the forty dollars. Shapiro assured me that the money was sent to you immediately after my arrival from the Coast, but I wish to make sure anyhow.

All my love to all you nice people in that nice city especiall to you.

Yours,

Hans

Hans

30 Nassau St.
Princeton, N.J.
Dec. 14, 48

Dear Mr. Sailfacher:-

Thank you for your kind letter of Dec. 10th. I have also heard from Mr. Mosely — and am very glad that she liked my films.

Since writing you last, I have signed a contract with A.F. FILMS. INC. of 1600 Broadway, N.Y. 19 — (ROSALIND KOSSOFF, DIRECTOR) — to distribute my film "Eight Reflections." So that now all matters concerning rental of this film must be referred to them.

If you decide to show this film in January I suggest that you get in touch with them. The reel, sound + silent film — "Eight Reflections and Shadows" — is circulated by the Museum of Modern Art — so you may use my personal copy of that if you wish + need not refer to them.

A.F. Films rents the "Eight Reflections" for $ 7.50 (seven dollars + fifty cents)

and seven prints for #125 ——.

I would appreciate it very much if you will let me know whether you decide to show my films in January — and also the date of the showing. If possible — I will try to be there at that time.

Sincerely yours

Jim Davis

Dec. 29, 1948

Dear Curtis,

It is rather feeble on my part to begin this letter with excuses and pardon-begging, for my not answering your August letter. I can only say that after the last series I emphatically abandoned the role of entrepreneur of film at this museum. But we are planning a few evenings in Feburary - not a series - and so.....

I spoke to Anais, and she told me that she'd write you. That was quite a while ago. I'm sorry about not including FRAGMENT OF SEEKING on Series Four. I assure you it was not because of my critical opinion of the film - which is good. It was partially due to my inattention at the time, partially due to other parties concerned with the program.

We are planning these two evenings as a kind of special out-of-series event. The dates are Feb. 4 and 11. I would very much like to show FRAGMENT OF SEEKING on one of these dates, if I could. In fact, if you will let me know more about the contents of your two planned Creative Film programs, perhaps we could use them. Broughton read me your recent letter to him, but I have forgotten the exact titles, and cannot reach him by phone at this moment;

In your letter you said that you were representing Maya Deren here on the Coast. If so, I would naturally inquire of you about the availability of her new MEDITATION ON VIOLENCE. At any rate, I will write her. I owe her an answer of long standing too. However, I feel a certain slight claim to a booking on this film as we answered her plea for financial aid earlier in the summer.

I certainly wish you all good success with the continuation of Creative Film Associates. It is certainly a worthy step. It seems to me that you have a decided advantage over your "competitor" in New York.

Just yesterday I ran across Robert Howard here at the Museum. He wanted me to include in my letter a line asking about his film META as he said he had not heard from you since he sent it down. Sibyl Moholy Nagy, in Chicago, is planning a group of abstract color films at Bradley University in Feburary, and I suggested this, among others -but she seems to be interested only in total abstract color experiments.

My best regards to Kenneth

Sincerely

May, 1948

Frank Stauffacher
San Francisco Museum of Art,

Dear Mr. Stauffacher,

Thank you for a thrill... the first out-of-town request for information concerning my first film, "Light Modulators."

According to Acme lab. it is 495 feet in length. At present it is a silent version, but an attempt is being made to synchronize some Japanese music with it.

The rental fee would then be $5 a day.

I'm still trying to describe the film to myself — in relation to the other 2 reels that are planned to go with it, eventually.

I'm glad you have an unusual interest in the experimental film. It is comforting

At first it was all very simple, "light modulator" meant an object, a thin object bent in various directions to modulate light reflection. At first I pinned one on the wall & moved my camera from one aspect of the design to the other.

some parts dangled, so we moved them with a fan. another was made like a flying fish only more abstract. It was drawn through the air against the pressure of air from the fan. Double exposure mildly varied the effects. Then forms were suspended + turned, lowered + raised. Different lens were used, the exposures were varied. The light modulators were photographed from about + below, close + far away. Forms were made of construction paper, (brightly colored) highly reflective tin, transparent plastic, wire, aluminum + copper. Effects were combined. The ~~xxxx~~ war-surplus film used was occasionally light-struck + added effects of its own. Acme lab. at first "decided" they couldn't do anything with it," but they did. It's chaotic, but it was fun to make it.

all I could possibly splice onto a so called 400 foot reel determined the end of the film. It was shown at U.S.C. during the evening devoted to experimental film during their 1st annual Festival of Contemporary Art. I squirmed in my seat, during the last third of the picture where I had been too reluctant to throw away the better exposures of that 200 feet of Ansco film that had been used along with the 1000, or so, feet of war surplus.

So the film is now being slightly revised as a print is prepared for sound. The dupe negative & original are being altered with a few superimpositions, but the 1st print is being kept intact for a record.

While waiting for the Processor to get a new printer something else has happened to me.

It seemed a good time to think over the idea of the whole film, of which, the 1st reel was to be merely a feeler. As I began to think about it, the modulation of light shifted from object to appearance, from direct to indirect appearance, + from indirect appearance to the only factor that can adequately control it, consciousness. So here I am all full of consciousness, Mr. Stauffacher — but my wife just came in + insisted I take a nap, if you want to hear more, let me know. So long.

cordially yours,

Elwood Decker
1311 N. Laurel Ave
Hollywood 46, Calif.

June

Frank Stauffacher
San Francisco Museum of Art.

Dear Mr. Stauffacher,

Thank you for wanting the film.
You can have it in advance of your showing
date. I'm delighted about your willingness to show
it because I have friends in San Francisco
& lived there for about 8 years. Went to
grammar & high school across the bay. Knew
Sidney Peterson quite well in High school. He
was of a surrealist temperament even then. For
a couple of years he was out of school, & read
sour German philosophers & loved the biting

satire of Goya's "Los Caprichos," Daumier &
Forain. Two years in bed transformed him from
a normal boy into an intellectual, but of a
rebellious disposition. I'll never forget that pale
ironical face, but I liked him. His vivid intellectual
interest made my other companions seem like so
many healthy rabbits. He helped me search behind
the physical appearance & I think he can do the
same for others. Later in San Francisco he had
his first exhibition at my studio on Golden
Gate avenue, attended by the poet George Sterling
& friends of Telegraph Hill.

Another cinema experimenter, Robert
Howard is an old friend of mine. Perhaps he
could persuade his brother Charles to make an
abstract film?

2 I haven't seen Bob's film yet, but someone here is planning to show it, & I look forward to seeing it. He once told me he thought he should have concentrated on either painting or sculpture, but I disagreed. The 2 dimensional should naturally lead to the 3 & the 3 to the 4 etc. Why not combine in Film? The cinema offers a perfect synthesis for all the visual arts, yet so far, who will accept? and one's creations adapted to the power of movement? Great directions & tempos!

How about a graceful introduction
& transformation?
How else may we draw forth
the greater-power-than-motion,
Consciousness?

I loved your book "Art in Cinema"! Please let me know if your comedy is shown in L. A., so I can have the pleasure of seeing it. I met Dr. Morley once, through Miss Agnes Park, a mutual friend. She suggested I submit some black + whites to one of their shows but I never. My only training was a year at the old California School of Fine Arts on California street. I'm still trying to carry out some of the rhythmic principles taught there. Mr. Schaeffer's description of Beauty, as "The Balance of Unity + Variety" is still infinite enough for me. So far I haven't cared much about exhibiting, but a few things have gradually piled up. Do you show drawings where you show films? I could muster up a couple of dozen 18 x 24 matted. When you visit L. A. I'll show them to you, & you can let me know what you think of the idea. Some show the influence of cinematography. my phone number is Oldstone 7816. please give me a ring & I shall be in when you call.

cordially,

Elwood Decker

Aug 4, 1948

Dear Frank:

It looks like a good series, slightly inflated as, of course, everything is these days. The quotation from Gautier mystifies me slightly. Or is ocular intended to include auricular? Is the little man on the white horse F? I presume. Also I wish to make a nominal protest against the studied use of lowercase in connection with Marian's dance. After all... Incidentally my name is not spelled with a y and the correct title for the dance is STUDY FOR A CLINIC OF STUMBLE, not as the program has it. I look foreward to seeing Zigzag. Where is Harry Smith? I mean his film.

Sincerely,

SP

Sidney Peterson

The College of the City of New York
THE CITY COLLEGE
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Mr. Frank Stauffacher
c/o Art Museum of San Francisco
San Francisco, California

Oct. 13, 1948

Dear Frank,

Thank you for your letter and for your detailed information.

I'm not so enthusiastic about the whole thing as I thought I would be. The first place the idea to call my exhibition of paintings "Art and Cinema" seems to me rather inexact. As a matter of fact what I wanted to show with the exhibition is that Art and Cinema has grown out of the art problems of Modern Art. My scrolls are not to be considered preparations for films as little as my paintings. They are dealing with art problems especially Modern Art to which I have dedicated my whole intensity as a painter. The problem of these paintings and of this art is not ~~settled~~ made clearer by relating it to the movies as a kind of outgrowth of them but just the other way around by showing that the movies are based upon this visual language developed + developing in. mod. art. But there is no use talking about spilt milk but I thought I should tell you that it irritated me.

Film: I don't worry so much about the critics but I have gotten only Miss Hodel's nice interview. If you could get me the other criticisms I would be grateful.

As I can see from the account Miss Exelberth gave me over the phone, the film did not do well at all there, which is surprising because the membership of the museum alone should have made it financially a success. It shows now that it was a big mistake not to have dealt with you but with smooth business men. On account of this experience we have

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changed our policy here completely and shall deal in the future with organizations like yours first. Do you think there is still some chance of doing it?

The California School of Fine Arts might run film study and my recorded speech once, not more.

The film is running now in Boston and Washington and I got a beautiful little silver statuette (after Giovanni Bellini) as the Venice prize.

Don't believe, dear Frank, that my above mentioned criticism is personal. I know you did all you could, I hope the understanding next time will be better.

My best to your pretty love and your brother with beard and fiancee.

Adieux,

Hans

Hans

P.S. 1 May I ask Dr. Freeman to keep my exhibition for a little time longer in storage, as it is not decided yet where it would go first from here and if possible I would avoid double transport for security sake.
PS 2 The museum informed me that the damage to the big screen was so light that it is not worth mentioning. O.K. Forget about it. //
PS 3. The films could be sent back to me.

Jan 10, 1949

Dear Maya,

There is nothing much I can say as excuse for my not answering your letter of several months ago. I still must thank you for the invitation you extended to me for the book store party, and apologize for my not showing up. It was that asthma again, which unaccustomed N.Y. heat injected me with.

We spent all available funds on Series Four, which took place during latter August and September. It was quite a venture in an effort to continue drawing the immense crowds that had followed Art in Cinema, and which I felt were beginning to lag. We had to spike the program with Man Ray's presense, a talk by him, a showing of Richter's paintings, reducing Richter's old German films to 16mm., etc. and this all drained the fund. It worked out very well, however; and the Art in Cinema organization is back on its feet. But you can see why it was almost impossible to extend the additional help to you in August, when you needed it.

Could we show your new film, MEDITATION ON VIOLENCE on either Feb.11, or Feb.18? As I say, we are in a position again to pay a substantial fee in addition to the rental fee; this was the original intent of the Art in Cinema showings, as you know. Although we couldn't help you in August, we can make up for it now.

These two dates will not constitute a series as has previously been the case. I'm not certain what else will be on them, although there is a list I have at hand. I'm most anxious to hear from you, and then I can proceed from there.

I did enjoy meeting you in N.Y. I had to leave the next week, and was sorry not to have contacted you before. leaving.

Most sincerely yours,

P.S. How are your classes at Smith going? Would it be possible to exhibit the shooting script for this new film (or any of the others) in much the same manner as you showed me and explained to me - as you had done for A STUDY IN CHOREOGRAPHY?

Dear Hans,

Yes, our correspondence has become rather one-sided, and I am very embarrassed that I am to blame. It was one of those situations where, no longer devoting regular hours to art in cinema correspondence, I would put off writing letters until tomorrow. Since the end of the last series I've been devoting my full time to a lot of other activies, spurred on by the fact that I'm married now, since about the middle of Nov. The Bobbie, whom you ask about is my wife, the little girl you met here with me. On our honeymoon, we spent a number of days at Big Sur, and I can assure you that any misgivings about our (your and my) hasty, unannounced visit to Henry Miller, are quite groundless. He asked me more about you, and was sorry that we could not have stayed longer at that time. He also said that he had received a letter from France - I can't remember who from - asking whether or not it was true that he was making a film with Hans Richter! This twisted rumor no doubt has its origin in the fact that you and Henry merely have your names adjacent to one another in our Art in Cinema catalogue.

I have to go a long way back to catch up on our correspondence. I remember you seemed a little piqued at the bulletin announcement about coupling your exhibit with the Art in Cinema title. That was done by Mr. Church long before the exhibit arrived here, and what he meant to say was that your exhibit of paintings was in conjunction with the Art in Cinema showings. However, that was made clear in the manner the exhibition was hung, and it all worked out quite well, with your recorded talk, and your films. (For which I am again sincerely grateful to you.) I don't know what to say about DREAMS running so short a time here, except that it was given a bad review, as I already wrote, by the Chronicle critic. I'm awfully sorry about this, but there was nothing to do about it. However, I think if it were to reopen here, it would recieve a fairly good run. I say this because I'm surprised to come across people every now and then who did not see it, and regret not seeing it.

Your exhibition was sent to Chicago about two weeks before Xmas, so that was plenty of time, I think. By now, you will have received the films, which I had been holding here at the Museum all the while.

Also on our honeymoon, we had a pleasant afternoon and evening with Man Ray and Julie. The latter taught Bobbie how to how

roast a leg of lamb. Jay Leyda came over later, and we had a good evening. Man's show opened at the Copley galleries a week later, and I'm sorry that we could not remain to see it.

Now about the photographes: I will be very happy to collect something from all our local people. It will take a short while, as prints will have to made for most of them. This will include a couple from myself, as I've been making some ardent, if spasmodic, struggles with the medium. There will also be: Sidney Peterson, Jordan Belson, James Broughton, Dorsey Alexander, Jim Davis, Martin Metal, Robert Howard, Leonard Tregillus, and Claire Falkenstein. The German book sounds like a wonderful idea. Perhaps it is somewhat like the one to be published in England, edited by Roger Manvell, of which the U.S. section will be written by Lewis Jacobs.

I'm planning to give two evenings of experimental films here, a kind of supplementary Art in Cinema program - not a subscription series - that will attempt to bring the showing of recent local work up to date. This will be Feb.11, and Feb.21. There is always a constant mumbling and rumbling hereabouts in connection with the experimental film; people are always"going"to make one, or"are in the process" of making one, and out of all this comes some rather interesting stuff now and then. The most interesting thing about all this is that the noveau experimenter thinks he has done something avant-garde, when actually it has all been done - at least in most cases - by yourselftwenty years ago, and done better. [illegible] in a new direction in film expression. All the directions seem already traversed. But that is always the way it seems in anything,

I again want to thank you for the wonderful help you gave us on the last series. And anything that I can do to help you, I will be more than eager to do.

Best wishes,

Frank

Dear Amos,

I have not had a chance to answer your letter of March 3, having not been at the Museum regularly during the past few weeks. I've been engaged on several film projects, and eventually hope to break into the business of advertising films.

In regard to your question about how the recent Art in Cinema showings have been faring -I am glad to say that they were enourmously crowded, and apparently very satisfactory to the general audiences. As you know, these last two programs consisted of recent experimental work only - no famous old films, etc. I was skeptical of this venture, but it has even proved, perhaps, more energizing than the type of program on the regular series. As for the future - I can't say. Each time I anticipate a new series I am hopelessly pessimistic; but the following seems to grow.

You don't have to apologize for your long silence due to work. I know what a job it is to put on this sort of thing, and how much more it must be in your case. And the battles one puts up with.

From Broughton I've had only cursory word which seemed to indicate he didn't like the reception M.D. got at your showing. I am always struck by the huge divergence in audience reactions to what a film ought to be, and what an audience likes. A good example is Richter's DREAMS THAT MONEY etc. It ran months in N.Y. but only two weeks here in S.F. It just didn't take at all here. Nor in Los Angeles. Yet a film like SYMPHONIE PASTORALE played here four months. LA BELLE ET LA BETE, just as long. As far as your and my showings are concerned, it must be a difference in audience. In my effort to keep the films of Art in Cinema on a liberal aesthetic par with the rest of the modern art that is hung on the walls here, and on a par with the presentations of the San Francisco Symphony Orchestra which holds forth next door at the Opera House, the keynote has been strictly just what it says: Art in cinematic form; the cinema as art. If I get too ideological or partisan you can bet the audience will no longer remain the liberal and highly-discriminating one it is. I've got to keep these films in line with the Museum's attitude towards all other manifestations of art. Its rather like walking a tightrope. A film like Etting's Oramunde was laughed off the screen here. Dovjhenko's Arsenal was considered one of the best we've ever shown. Window Cleaner was a flop here; someone said it was like a John Nesbit. A film like the very excellent Brotherhood of Man would be condemned only on the basis of its soap-box oratory sound track - not because of its great message - but its "preachiness" - Yet in the case of Dovjhenko's wonderful film, although it drips with flag-waving in the case of the Ukrainian revolt, it is clearly one of the masterpieces of the silent film

as-art. At any rate, I am discussing the wide difference in audience groups. It is really amazing, and I have no satisfactory answer to it.

I do hope you can continue on and help widen the field for the independent experimenter. Hollywood seems to be getting caught with its pants down; this could become the Age of Reason for the film as a mature medium of communication and expression. But it needs a big and liberal hearing for its small, kicked-around experimenters. The cost of production which results in necessary higher rentals for these films is, as you say, a hitch, but perhaps this can be adjusted with the growth of interest.

Both Dorsey Alexander's films and my film are out on a showing down South. Dorsey has three of them, beside his old BIRTH OF A SPHERE. I'll send them to you when I get them back. I have not seen Belson lately, and you'll have to write him for a print of TRANSMUTATION. The other information is enclosed.

Have you come across anything new in our line? I have a line up on quite a bit of material, but am not at all sure yet, and much of it is from second-hand sources, so I can't be sure.

Best of luck;

Sincerely,

The City College
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

THE INSTITUTE OF FILM TECHNIQUES
OFFICE OF THE DIRECTOR

Dear Frank; I HAVE to keep the Photos of your Brenky article - from per the book to appear in Germany. The man in Germany has put my deadline for 15th of May (to be in Stuttgart)

So Hurry up

Love to both of you

Hans.

P.S. People asked me what your mother's day is better than any American Mother's day - I don't know - I don't know yet!

P.S. Received your letter this morning (Call at 9 a.m. I said about 9 a.m. (He always only 3 days)

Sibyl Moholy-Nagy
2622 Lakeview Ave.
Chicago 14, Ill.

Dear Sibyl Moholy -Nagy,

I do hope that you'll excuse my long delay in replying to you two letters, after your visit here, at which all of us were so happy and pleased to make your acquintance. Personally, I have been tied up with my first commercial film - covering the manufacture and erection of a new kind of prefabricated house, and the project has kept me hopping.

I've written to a Mr. James E. Davis, of Princetonn N.J., who has three very interesting color films, abstract, that I know would be a suitable complement to Martin's film. He should be able to send you these films by the 19th of this month, and there will be no charge, outside of the express. I did this because, actually, the only abstract films that I can get here in the region are not in color, with the exception of a short one by Robert Howard, META. Harry Smith's hand-painted film is so rife with splices that he is reluctant to show it. However, I may be able to talk him into it when I see him tomorrow. There is one other I may be able to get - a humorous job produced from animated abstract clay forms, in color. Whatever I can get, I will send to you by Air express- which I will pay, since it has been my fault that the time is now so short. But I will be glad to do this, and the cost will not be much.

The difficulty is that we actually have so few of the films right here at the Museum. When I spoke to you during your visit, I did have quite a number of general experimental works still here from the Art in Cinema Series, but sooner or later, the owners wanted them back, and besides, most of them were in black and white. Nevertheless, I am most anxious for you to have whatever I can filnd, without going to the expense of high rentals on your part.

Thank you very much for your kind words regarding the creative spirit you detected here in S.F. It is a great pleasure and stimulation, to know that you will be here yourself, and add greatly to that spirit. All of us do look forward to seeing you again here permanently.

Most sincerely yours,

Dear Ted,

I've been away, left last night right after the 18th showing, but that is not the main reason for my not writing sooner; Mainly it was because I didn't know what to say in view of the fact we did not run STONE CHILDREN as scheduled. I was embarrassed after all the writing and rushing to get it here, and then not showing it.

If we are going to continue"Art in Cinema", we will have to geta non-involved group to act as a screening board; I don't want to take the rap anymore for editing the programs. I get it from all sides, all the time. Certainly I have no ax to grind, and certainly Art in Cinema doesn't set itself up to act as a judge of experimental films as such. I have only tried to keep it on the general level that it originally started with, and the films that we try to show constitute a direction, a certain standard of attitude toward the film medium. A lot of the things I have shown have laid eggs, believe me. I get criticised severely for including them on Art in Cinema. I get criticised by the film-makers themselves because their own work flopped on our screen. "....it wasn't presented properly,"etc. A case in point is the PETREFIED DOG. It was not well liked. Peterson accused me of sabotage because the "sound wasn't loud enough". It flopped, and he resents me because I am available to resent. He forgets that he was in the projection booth himself, controlling the sound. MOTHER'S DAY was well liked here and at Mills College(I understand it was not well liked in N.Y.). The fact that it was a local product may have had something to do with it. Its humor, in contrast to the PETREFIED DOG's violently insulting contants may have something to do with it. Personally, M.D. is not my idea of a film, but it seemed to me th have several levels of content and meaning , and the story on the surface acted as a symbolic theme to what was really trying to be said. It was told pictorially, the burden of the communication was carried by the pictorial elements -symbols, if you wish- and not the acting. I am <u>not</u> defending M.D. because I was involved in photographing it. I am trying to point out why STONE CHILDREN was not shown, and why M.D. was-- a thing that you probably and violently disagree with.

It seems to me that when a film depends upon the acting of an individual in it(or a group of individuals) rather than the camera, to convey the meaning, it is then an actor's film, not the camera's. It is a performance, and it must stand or fall on the performing-the acting. In this, the professionals can beat us every time. If we take a theme, or story, involving a protagonist who is followed through a series of events of a kind such as murder, chase, sex -all the factors present in a majority of regulation Hollywood films, and if the camera is acting as a spectator to these happenings -showing the protagonist and what takes place- then the hero of the peice has got to be damn convincing. No amount of cutting, montage, angles, etc. can help an unconvincing performance. The protagonist asks you to look at him, and follow him through his adventures. You can be very sure that the audience , then will want a convincing performance and will judge it according to the best standards of acting anywhere. But this is not the case in the kind of experimental films that Art in Cinema tries to stress. Even in such focus-on-one-person's face as Deren's films, the person is form moving; they are the camera's inventions and the camera's eloquence -ar at least they try to be. You cannot say Deren tries to"act" I have yet to hear anyone discuss her acting. One doesn't look for acting here. It is not the important ingrediant.

I want to repeat - I certainly have no ax to grind, and most certainly have tried to remain non-partisan,non-ideological and impersonal in putting on A.in C. You will perhaps disagree with what I have to say. Please discuss it with me. I may be wrong.

No one has any criticism of STONE CHILDREN's camera-work. The

No one has any criticism of STONE CHILDREN s camerawork. The cutting is superb
The movement wonderful, and the people who did see it liked all of these qualities. But
I felt and they all felt that it was an actor's film, and the actor, quite unconvincing.
In the absence of sound(or I should say-speech*) time and again the players unconsciously
resort to cliches of movement that one has seen in the most ordinary old-time silent
pictures. It struck me that your other picture THE UNCOMFORTABLE MAN had so much more
dynamic,moving cinematic quality. It was much more mature. It gripped the audience and they fo
followed it through with absorbtion to the very wild and quite wonderful end, with its
documentary shots of New Year's Eve. The good qualities of the film were not the acting
but everything else, which was powerful enough to make the picture, to my mind, a real
experimental film. But to concentrate STONE CHILDREN on the protagonists face, which must
carry the film, and the emotion expressed being a kind of mute, surly antagonism
throughout is not experimenting with the film medium, to my mind - no matter what shots and w
what cutting is also present. I want you to discuss this with me. It is what I think, and what
the few others who saw it more or less think. I kept the film awhile in order to look at
it again with other people because I was upset about the whole thing and have wanted
to do my level best to be fair.

Please do not feel resentful with me on this account, but write me whether or not you agr
agree or feel my criticism valid. I've got no other interest except trying to see good
experimental films put on the screen at the Musuem, and I'm not going about this task with
any sort of a chip on my shoulder. We'll pay you a rental. I feel terrible in view of all
your rushing to get the print through, etc,. and that is why it has taken me a delay to write
you. Its a good film, but the acting was all to unconvincing. No one for a moment could
believe that these things were actually happening to the hero. And that is what the film
asks you to believe.

If this diatribe of mine seems excessively unfair-please let me know what you think.

Dear Hans,

You have probably given me up, by now, as a correspondent. But your two unanswered letters have been gnawing at my conscience every day, believe me - I just @@@ finished with a special out-of-series presentation of Art in Cinema, two programs in which strictly individual experiments, without the benefit of older, classics, were programed in an effort to see if they could stand on their own feet. The response was much larger than expected, which was gratifying. I am only rather sick at the calibre of the films, really. I can't understand why there is not more intense and gripping experimentation, what with all the activity in that direction. I am enclosing a copy of the announcement. It certainly drew immense crowds - in fact, the first night had a line clear out to the elevator. The interest does exist, but so many of the films repeat themselves, or fail to sustain the interest that is implied in anything experimental. I am very concerned about it.

I have had a great deal of correspondence with Mr. Vogel over a long period of time, and when I was in New York last July I saw him a number of times and he did give me leads to films that were subsequently presented on our series last Fall. When we first started Art in Cinema two years ago, he bombarded me with questions, and upon the answers he founded Cinema 16. He certainly must be commended for carrying through this project alone, without benefit of a Museum such as this organization has behind it. He is attempting to set up a distributing business with experimental films also, I understand. In regard to your suggestion of perhaps my starting a branch of Cinema 16 here - it would be a full time task - and much too risky here to rely on upon that basis. He can do it because New York can, or should be able to provide a more or less continuous audience - as proved by the long run of your DREAMS there. But here it is different, and although we do get overwhelmingly huge crowds who follow Art in Cinema whenever it is presented, I am sure that it is only because by now this function has come almost to be an important social event in one sense - much as I hate to admit it. It seems the thing to do. It seems that all one has to do is mention Artvin Cinema at the Museum and the crowds will gather. A number of other similar film presentations have been attempted here - on a commercial basis, such as The Berkeley Film Society, and the San Francisco Film Society, but in every case they unfortunately suffered a humiliating end, even though they really tried to advertise their films the same way

that we do.

For this reason we have continued to keep Art in Cinema strictly a non-profit organization under the sponsorship of the Musuem. And I mean "non-profit". I have never made a cent profit out of the entire thing, myself - and not because it did not make money, but because all the money has gone out in extremely high rentals to the individual film makers who have no money. (This is one reason I am so disappointed in the latest results.) I am just afraid that Art in Cinema would not survive here- at this time anyway - on a commercial basis. I may be wrong.

As a matter of fact I do wish there was someone who would take over Art in Cinema here at the Museum. It is developing into a full time job as it is, and I want to get away from it so that I can make films myself - which was the reason I came into it at first. We wanted to establish an outlet for this type of film, and then make the films. But the job of presenting them has grown into a huge task. Anyhow, I am notoriously bad at conducting business deals, and I do not want to get further into it. I say all this by way of explaining why I don't care to get further involved in presenting films outside of trying to keep up a certain high standard at the showings here at the Museum.

I must mention, Hans, that this letter is being written under the sign of a kind of restless annoyance with myself, what I want to do, what I am doing, what I am not doing. I have so many projects on the fire, etc.

Enough about that. In regard to your DREAMS being run here, I'm sure it would do well at the Museum, and would like to present it under the arrangements mentioned. Perhaps sometime in Spring. We could talk about this. I'm very glad to know that you did so well with it in Chicago, and that Mr. Shapiro is convinced that this is the most advantageous way to show it.

Now about Henry Miller. I don't think that he saw DREAMS because he remains pretty isolated down there at Big Sur, and I would be sure to know when he does come to S.F., or to L.A. He hasn't been out of Big Sur, to my knowledge, since at least the middle of last year, before DREAMS was here on the Coast. I think it would be wonderful to have him with you on the new film. I don't know how he would be disposed to it, but I'm sure you could write him. If I can do anything in this direction, please let me know. Don't feel that he bears any peculiar feeling about that visit of ours. As I told you, when I saw him in Nov., he inquired about you most ~~friendously~~. The thing I could do is write to Bezalel Schatz, the artist, who lives close to him, who knows him very intimately, and who is a very good friend of mine. Schatz knows all about you, and would be the person to contact, unless

you think it would be wiser to contact Miller directly. If you think it would be better for me to write Miller directly, I will do so.

Speaking of DREAMS reminds me that I am apparently in very badly with Mr. Pincus to an extent that I can't understand. The other night I was standing in line with my wife and friends waiting to get into the Larkin@ Theatre. He came out, passing close to me and I reached out and gave him a friendly hello. He gave me a nasty look and cut me forcibly. Not that it makes any difference to me. But it is a little puzzling, unless he associates me immediately with all that rigamarole about DREAMS, and my disinclination to want to sponsor their opening night at their theatre. It looks as if he will @@@@ nurture a grudge, a real suspicion of "Art" films, and of attempts at collaboration with Museums, etc. After all, he wanted us to send out direct mail about the opening at the Clay Theatre. Naturally we couldn't do this.

To get back to more immediate subjects - you may already know that Cinema 16 is going to show that film of Broughton's, the one I photographed, on Wednesday, March 9, along with a talk by Parker Tyler on the experimental film. I do hope you can get to see i Broughton is in N.Y. nowhhets been there a few weeks, trying to find a distributing outlet for the film. I gave him your address and he may have visited you by this time. At any rate, I am very anxious to get your opinion of the film.

That's about all for now. I think all current subjects have been covered. Let me know if I can help in any way towards contacting Henry Miller in regard to his working with you on the new film.

Bobbie sends warm greetings. She is always moved to know that you remember her and always send your love when you write. Incidently, did you ever get a print of that photograph taken of all of us that night at Fisherman's Wharf? If not, I have an extra I can send you.

With all my best wishes,

Frank